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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XVIII No. 2 Sunday, October 2, 1921 Price 25 Cents

CARL LAEMMLE announces the early release of

HARRY CAREY

in the First Western Super-Production ever put on the Screen—Directed by Robt. Thornby

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BARBARA BEDFORD

in

Cinderella of the Hills

Story by John Breckenridge Ellis
Directed by Howard M. Mitchell

The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

Vol. XVIII No. 2 Sunday, Oct. 2, 1921 Price 25c.

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Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

F. C. ("Wid") Gunning, President and Treasurer; Joseph Dannenberg, Vice-President and Editor; J. W. Alicoate, Secretary and Business Manager; J. A. Cron, Advertising Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00. Subscribers should remit with order.

Address all communications to WID'S DAILY, 71-73 West 44th St., New York, N. Y. Telephone, Vanderbilt 4551-4552-5558.

Hollywood, California: Editorial and Business Offices, 6411 Hollywood Boulevard. Phone, Hollywood 1603.

London Representative: W. A. Williamson, Kinematograph Weekly, 85 Long Acre, London, W. C. 2.

Paris Representative: Le Film, 144 Rue Montmartre.

Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

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News of the Week in Headlines

Monday

New York M. P. T. O. officials attack First National, claiming sub-franchise holders are dissatisfied. Denial made.

D. W. Griffith not to supervise any productions. To devote all time to his own pictures.

Tuesday

Leading independents hold various ideas as to value of Independence Month.

Changes made at International Studios.

Shuberts about to enter the production field.

Talmadge girls to produce on West Coast.

Los Angeles threatened with censorship.

Wednesday

N. A. M. P. I. facing new censor twist in action by innumerable local communities instead of states.

First National to distribute "The Sultaness of Love."

First annual film golf tournament held at Tuckahoe.

Thursday

Famous Players' business for September reaches new high level.

Goldwyn establishes record, too.

William S. Hart expected to renew Paramount contract.

George B. Van Cleve reported out of International.

Friday

M. P. T. O. wants probe of Associated First National.

United Artists after additional product. Fairbanks denies merger talk with First National.

Minnesota M. P. T. O. angered over United Artists policy on advance payments.

Saturday

Mary Pickford to refilm "Tess of the Storm Country."

Federal control of films called for in bill to be shortly introduced in Washington.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Mighty Fine Atmosphere and Characterization Feature This

L. J. Selznick presents
"A MAN'S HOME"
Ralph Ince Prod.—Selznick

DIRECTOR ..... Ralph Ince
AUTHORS.....Anna S. Richardson and Edmund Breese
SCENARIO BY.....Edward J. Montagne
CAMERAMAN ..... William Black
AS A WHOLE.....Very interesting drama. No "movie stuff." Should get by very well
STORY.....What happens in your neighbor's house day after day. Quite natural and true to life. Should be liked
DIRECTION.....Very good. Held tempo splendidly. Melodrama at end not essential
PHOTOGRAPHY ..... Very fine
LIGHTINGS ..... Excellent
CAST.....Uniformly fine. Much better than is usually put together. Harry T. Morey, formerly Vitagraph star, excellent as the man. Kathlyn Williams fine as wife. Little Faire Binney excellent as daughter, and Grace Valentine and Roland Bottomly make fine pair of crooks. Matt Moore the lover
EXTERIORS ..... Very good
INTERIORS.....Fine. Look like the real thing
DETAIL ..... Splendid
CHARACTER OF STORY.....Especially fine for houses of the best type
LENGTH OF PRODUCTION.....5,800 feet

Here's an unusual picture from Selznick. It should cause a lot of talk. It should secure a lot of newspaper space because it presents the sort of problem that is being faced in many homes in this country, the problem of the wife having too much money and being away from her husband too much, the influence of bad company and the necessity of protecting the daughter. Now all of these are very definite problems. There are few families indeed that haven't a skeleton of some kind and many of the troubles of the day are the result of internal difficulties in the home superinduced by one of these very questions.

Too much cannot be said of the manner in which Ralph Ince has held the tempo of this production. For practically throughout the entire length there were many opportunities afforded of going wrong, but he has skilfully avoided the temptations to bring in typical and usual "movie stuff," although he has drifted a bit to melodrama at the finish when he stages a fight. Not one of the usual Harry Morey slam bang affairs, but just the same a fight—where the man finally wakes up and the cheap villain gets it good and plenty.

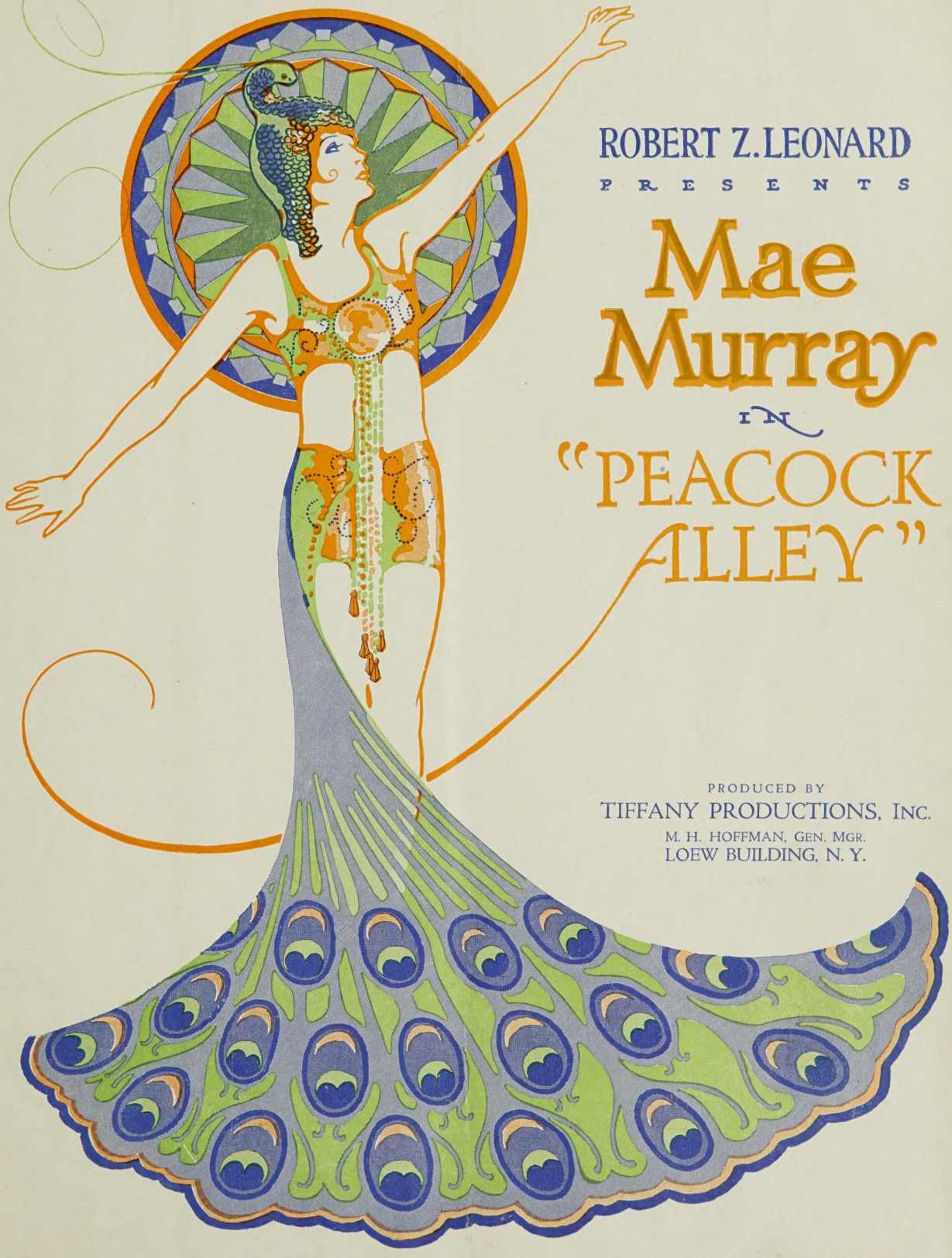
He deserves also special consideration for the cast assembled. Harry T. Morey makes his first appearance since leaving Vitagraph, where he was a star for many years, and Kathlyn Williams, another excellent player, is fine as the wife. The crooks, presented by Grace Valentine and Horace Bottomley, are natural, and little Faire Binney is excellent as the child.

Briefly the story tells of what happens to a rich man so immersed in his business that he lets his wife go her way, how she falls into the hands of a pair of slick adventurers and pays dearly for it, almost to the point of forcing a break of the marriage planned for her daughter to the son of an aristocratic family. How the husband steps in and brings things around, how he finds happiness with his wife, make a fine story, well rounded and ably produced. It is one of the pictures worth looking into. Better see this and don't give the other fellow a chance first.

Should Be Sure Fire. You Can Safely Make Promises

Box Office Analysis for the Exhibitor

Pictures that deal with home life, home events and natural affairs of every day are popular this season. "The Old Nest" and "Over the Hill" are but samples. Selznick has given you something unusually worth while in "A Man's Home" and you can tell your people it is something in which they are deeply interested. Because they are. Tell them it is a story of the home, of everyday people, told in a natural, easy manner, and that they will surely like it. You can make promises for this safely. It might be well to have the local editors and ministers of importance see this before you put it on, because it may get you some unusual publicity. For catchlines something like this: "'A Man's Home' is like your home, like your family affairs. See how they look when presented on the screen at the blank theater."



ROBERT Z. LEONARD

PRESENTS

Mae Murray

IN

"PEACOCK ALLEY"

PRODUCED BY

TIFFANY PRODUCTIONS, INC.

M. H. HOFFMAN, GEN. MGR.

LOEW BUILDING, N. Y.

Peacock Alley – a production of exquisite beauty.
Peacock Alley – the zenith of Mae Murray's screen a-
– chievements.
Peacock Alley – the first of a series of Mae Murray's
independent productions.
Peacock Alley – marks an auspicious turn in her
notable career.
Peacock Alley – directed by Robert Z. Leonard.

Well Sustained Interest and Good Acting in German Spy Story

George Melford's Prod.
"THE GREAT IMPERSONATION"
Paramount

DIRECTOR ..... George Melford
AUTHOR ..... E. Phillips Oppenheim
SCENARIO BY ..... Monte M. Katterjohn
CAMERAMAN ..... William Marshall
AS A WHOLE.....Splendid production and interesting despite the many complications which you must follow
STORY.....From E. Phillips Oppenheim's novel; a bit untimely but nevertheless good screen material
DIRECTION.....Combined with a good continuity; has done very well with higly complicated story
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
PLAYERS.....James Kirkwood lends fine distinction to each of two characters he portrays; Ann Forrest suited to feminine lead; German types perhaps overdrawn
EXTERIORS ..... Not a great many
INTERIORS ..... Satisfactory
DETAIL ..... Adequate
CHARACTER OF STORY.....Englishman becomes German spy by impersonating himself for German Government
LENGTH OF PRODUCTION.....6,658 feet

Perhaps E. Phillips Oppenheim did not intend "The Great Impersonation" as a possible screen vehicle when he wrote it, for it must indeed have presented quite a problem when it was selected for a photoplay because of the complications which it contains. Despite the mass of situations, the many characters and other matters that give continuity writers something to worry about, a very creditable piece of work has been accomplished.

It is a story of pre-war days and has to do with Kaiser's preparations in anticipation of "Der Tag." Although this is the background against which "The Great Impersonation" is played—and one which is likely to strike some as untimely—the impersonation itself holds the center of the stage—and attention. The spectator is interested in the outcome and the few scenes in which the emissaries of the Kaiser, and the Kaiser himself, appear are really cast into a lesser light in comparison. On the whole Oppenheim's story of impersonation, of which there have already been many picturized, is quite different from any of its predecessors particularly because the wife does not recognize her husband. It usually is the case that the wife accepts the impersonator as her husband without suspicion. The wife's insanity and the insane son of the governess are about the only two unconvincing twists.

The production end of it is quite worthy and the manner in which the denouement is brought about is carefully handled. It isn't probable that many will guess how it is going to turn out, although the impersonator's actions toward the wife may give a ray of suspicion that he really is her husband. James Kirkwood, the featured player, gives excellent discrimination to the two parts.

Leopold Von Ragastein befriends his old college chum, Everard Dominey, an Englishman, in an African wilderness and then plans to kill him and gather information for the Fatherland by returning to England as Dominey, a matter which is easy because of the resemblance between the two. The man who returns to England is accepted as Dominey by Dominey's relatives, but to the German Ambassador he is known as Leopold Von Ragastein, German spy. The Duke of Oxford, uncle of Dominey, suspects that the man is not his nephew and secures a Scotland Yard detective, but later takes the matter in his own hands and orders the arrest of the man known as Dominey as a German spy. Then it is learned that he really is Dominey

Will Probably Please a Good Many Regardless of Pre-War Atmosphere

Box Office Analysis for the Exhibitor

Folks are most likely to be satisfied with "The Great Impersonation" as far as the story itself, acting and production are concerned. It is interesting and sufficiently so to counteract any prejudice they may feel for the people and the pre-war period with which it deals. There is splendid construction and a well sustained interest to hold them, and the work of James Kirkwood is quite worth seeing.

The name of the author is another good drawing card. He is popular with a good majority of American readers. Use the producer's name and recall other of his pictures such as "A Wise Fool," "The Faith Healer," and "Behold My Wife." You might mention that Kirkwood was also featured in "A Wise Fool" if you happen to have played it.

Entertaining Western Built Around Newspaper Theme

Hoot Gibson in
"RED COURAGE"
Universal

DIRECTOR ..... Reaves Eason
AUTHOR ..... Peter B. Kyne
SCENARIO BY ..... Harvey Gates
CAMERAMAN ..... Virgil Miller
AS A WHOLE.....A good Western with more than the usual interest and some good character work
STORY.....Introduces a fearless newspaper in a boss-ridden Western town
DIRECTION.....Well done. Keeps to the subject
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Fair
STAR ..... Hoot Gibson attractive and active
SUPPORT ..... Able
EXTERIORS ..... Good Western
INTERIORS ..... All right
DETAIL ..... Enough
CHARACTER OF STORY.....Two red blooded pals acquire a small newspaper and carry on a reform movement that leads to adventure and romance
LENGTH OF PRODUCTION ..... 4,481 feet

While "Red Courage" lacks the spunk and swiftness of Hoot Gibson's former production, "Action," it makes up for this in other ways and presents just as good entertainment. More attention has been paid to plot and characterization in this one and more thought given to its construction. The climax is led up to gently though surely, and the punch, when it does come, hits heavy.

The action of this story centers around a small newspaper which takes on a new lease of life with a change of ownership. This theme is always attractive and almost rivals the stage for its romance. Enough excitement is caused by this little newspaper to allow the producer to do away with a good many of the ordinary Western stunts. Sure enough you have a good bar-room fight, some swift riding and a seasoning of pistol play, but all this is not overdone. Instead of the story being built around the thrills, the thrills are incidental and only enrich the theme. This is as it should be.

Hoot Gibson does good work as the cowboy owner of the little newspaper, and later as the sheriff of the boss-ridden town. He is quiet though active and has attempted a bit of characterization. Dick Cummins does a good job in the part of Judge Fay, a drunkard, who reforms and takes up his life in the community. Jim Corey, who is one of the best hated bad men in Westerns, has but a minor part in this production. Jim is becoming almost a necessity to any bar-room setting. He can take the count on the saw-dust floor as well as anybody. The cast includes Joel Day, Molly Malone, Joe Girard and Mary Philbin.

Pinto Peters and his friend, Chuckwalla Bill, buy the little Western newspaper, the "Cinnebar Sentinel," and decide to wage a reform campaign which is evidently much needed in the town. At this turn of events the bad men become active and offer a strenuous opposition. To complicate matters Pinto falls in love with Jane, the ward of the grafting boss. The pals make a convert of the booze fighting judge and enter politics. The reform movement wins and Pinto is elected sheriff; this starts him at once on the track of the bad man whom he manages to catch red handed. In the end the town is cleaned up and Pinto wins the love of the girl.

Will Please and Go Well Where Westerns are Liked

Box Office Analysis for the Exhibitor

"Red Courage" will please and entertain the average audience. It is full of go and contains some human interest stuff. This one should do well where Westerns are liked.

In putting this over it might be well to give them an idea of the story, and mention the fact about the little Western newspaper and the clean up of the bad town. If you played "Action" mention this as a former production and play up the name of the star.

If you can secure a few feet of trailer showing the fight in the bar-room give this to your patrons a few day preceding its showing. This will certainly arouse their interest and bring them back to see the entire production. A few catch lines can be constructed from the synopsis and a lobby display will help. Play up the cowboy newspaper idea.

Plenty of Good and New Stuff in Comedian's Latest

Charles Chaplin in
"THE IDLE CLASS"
Associated First National Pictures

DIRECTOR ..... Charles Chaplin
AUTHOR ..... Charles Chaplin
SCENARIO BY ..... Charles Chaplin
CAMERAMAN ..... Not credited
AS A WHOLE.....The same Charlie Chaplin with a new bag of tricks that is sure to make them laugh
STORY.....Comedian writes a dual role for himself that will make a hit with his admirers
DIRECTION.....Star also manages this feature of the picture satisfactorily
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Good
STAR ..... Will get the laughs as usual
SUPPORT....Includes Edna Purviance, though not in a comedy part, and Mack Swain
EXTERIORS ..... Suitable
INTERIORS ..... All that is required
DETAIL ..... Suffices
CHARACTER OF STORY.....Chaplin as a tramp and also the drinking husband of a rich woman
LENGTH OF PRODUCTION ..... 1,916 feet

Chaplin's latest for First National release, and which is only two reels in length, is sure to raise the question as to whether or not they will be satisfied with Chaplin in two reelers after having seen "The Kid." "The Idle Class" is a good comedy, will get the laughs and as far as it goes will satisfy everyone of the many Chaplin fans, but when at the end of the second reel the film stops and the lights go up—well, they're just bound to be disappointed and a trifle dissatisfied, not because "The Idle Class" isn't good, but because there isn't enough of it. If Chaplin hadn't made "The Kid" they would go right on being contended with two reels, but such is human nature.

As in all of his recent pictures Chaplin is director, author and producer, and once more the combination proves a happy one in "The Idle Class." The idea is rather an original one and quite different from anything the comedian has done heretofore. Do you recall his having appeared in a dual role previously?

Charlie rather neglects his famous "walk" in this film and appears with his bamboo cane in only a few scenes so that mostly all of the comedy gags are new. Edna Purviance appears in the picture, but her part does not tie up with any of Charlie's stunts in a way that puts any of the comedy directly in her way. Mack Swain, a familiar Sennett comedian who has not been seen just recently, is also in "The Idle Class."

The picture starts right out with a good laugh by showing Charlie as a tramp, disembarking from his "berth" on a Pullman which has just pulled in. The "berth" is a small tool box on the bumpers of the train. Charlie has his baggage which includes a golf bag and sticks. Another arrival on the train is Edna Purviance, a rich woman, who has wired her dissipated husband (also played by Chaplin) to meet her but he receives the telegram too late. Later a view showing Charlie's back would indicate, from the movement of his shoulders, that he was grieving over the fact, but when he turns around he's shaking a cocktail mixer. This is one of the biggest laughs in the picture.

There is some comedy business on a golf course that will go over with lovers of Chaplin comedy. How the tramp appears at a mask ball and is taken for the rich woman's husband disguised as a tramp, and how the real husband locks himself in a suit of armor, are more of the stunts offered.

Will Chaplin Fans Be Contented With Two Reelers After "The Kid"?

Box Office Analysis for the Exhibitor

Just the fact that you are showing Chaplin's latest picture will be all you need to start them fighting to get in your theater. Everyone who likes Chaplin will laugh at "The Idle Class" and like it. The fact that it is only two reels isn't going to stop them from coming in, nor will they be disappointed as far as the quality of the comedy Chaplin offers in the two reels which he has made. The only thing is that they'll want him to do features because after "The Kid" they know he can.

It is understood that the comedian has two more pictures to make under his First National contract after which his pictures, according to promise, will be of feature length. No exploitation hints are necessary except that if you haven't got your order in, it would be well to attend to it without delay.

let's go!
it's
GOLDWYN
WEEK
Oct. 23

Engrossing Historical Drama Given Excellent Production

"JUDGMENT"
World Film Corp.—State Rights

DIRECTOR ..... Not credited
AUTHOR ..... Victor Hugo
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Another fine production from foreign studios; interesting and absorbing historical drama
STORY.....From Victor Hugo's story "Mary Tudor"; well acted, splendidly presented and excellently photographed
DIRECTION.....Creates remarkable suspense that builds to a mighty climax; even and good all the way through
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Very good
PLAYERS.....Ellen Richter as Mary Tudor is a stately and impressive Queen; several fine individual performances by players whose names are not mentioned
EXTERIORS ..... Very good
INTERIORS ..... Appropriate
DETAIL.....Perhaps some historical inconsistencies but otherwise appears correct
CHARACTER OF STORY.....Deals with the love of Mary Tudor for a cavalier whose life she tries to save at the risk of losing her crown
LENGTH OF PRODUCTION.....About 6,000 feet

While it is known that "Judgment" is a foreign made production the fact that it is of German origin is quite evident in the players. The picture would appear to be a sequel to "Deception," another German production released by Paramount and also of a historical nature. "Judgment" deals with the period following that depicted in "Deception," and differs from the former in that it has to do with but one instance in the reign of Mary Tudor, called "Bloody Mary," whereas the other picture followed the reign of Henry VIII.

The story is taken from Victor Hugo's novel and regardless of whether or not it is an historical fact it is intensely absorbing and holds attention from beginning to end. It may be that there are some misappropriations of history, but detail, as far as the casual observer is concerned, appears to be pretty nearly correct. It does seem improbable that a Spanish Ambassador would be permitted to take as much liberty in the affairs of an English Queen as Renard does, but this can be easily overlooked. With regard to costuming, sets, photography and other like matters, the picture is pretty close to perfection. The costumes worn by Ellen Richter as Mary Tudor are indeed splendid. The actress is not beautiful but she makes a striking picture as the Queen and is forceful in her playing. Good work is done by the actor portraying the traitor-lover of the Queen and by him called Renard, a Spanish Ambassador. Others in less important parts do equally well.

The director who is not credited but who, it is understood, bears an unmistakably German name, has created a suspense that is little short of remarkable and that builds to a dramatic climax that never for a minute gives any hint as to what the outcome will be. There is a good continuity and the story is easy to follow. Numerous lengthy titles are used to make explicit certain facts but they are never tedious, nor for that matter is any part of the production.

Another Foreign Picture That Should Make Money

Box Office Analysis for the Exhibitor

"Judgment" looks like one of the big productions of the year. It is a really worth while picture, and may definitely help disprove the theory that costume plays are not wanted. The picture is an interesting historical spectacle that, while probably not as large scale as "Deception," is a sequel to it in every other way. It contains good acting, fine photography and is generally well constructed. The large, spacious and not over-decorated sets are in fine taste. There is no exaggeration or apparant desire to overdo the thing in any respect.

You can promise an intelligent picture for intelligent people and even those not familiar with English history will be held by the manner in which the story is told, and it will be a mighty good guesser who can tell just what the outcome will be. There are many clever twists to throw you off any line of suspicion that may suggest itself. If previous worthy foreign productions have brought success, this one also should satisfy both box office and patrons.

R-C PICTURES
R-C PICTURES CORPORATION
Presents
DORIS MAY
in
"THE FOOLISH AGE"
A HUNT STROMBERG PRODUCTION
Directed by WILLIAM A. SEITER
Doris May's First Starring Production
"Don't Turn Around"—You'll Lose a Laugh"

Fine Mother-Love Theme Its Best Feature

"THE INVISIBLE POWER"
Goldwyn

DIRECTOR ..... Frank Llyod
AUTHOR ..... Charles Kenyon
SCENARIO BY ..... Charles Kenyon
CAMERAMAN ..... Norbert Brodin
AS A WHOLE.....Good acting and mother love interest cover up hackneyed situations
STORY.....Another of the crook variety with improbable characters doing improbable things
DIRECTION.....Has created splendid heart interest even though it isn't always convincing
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
PLAYERS.....House Peters and Irene Rich give first rate performances and others are all well suited and capable
EXTERIORS ..... All right
INTERIORS ..... Adequate
DETAIL ..... Correct enough
CHARACTER OF STORY.....Wife of convict gives her child in adoption hoping to save it from the stigma of its parents
LENGTH OF PRODUCTION.....6,613 feet

The outstanding feature of Frank Lloyd's production is the mother love theme which he has made the most dominant situation, and the one which is the story's saviour, for without it "The Invisible Power" would just resolve itself into another crook story with the detective hounding the convict throughout the entire picture. As it is the "hounding" business is apt to be very tiresome to many because it is so persistent, and while it is probable that the loyalty of the man's fellow crooks would intervene in some definite manner that would put the detective out of way. But he just keeps on the trail of the one crook without any signs of molestation. And the way in which he can send the poor fellow up whenever he takes a notion is most unconvincing.

The picture is well directed and the interest sustained satisfactorily to the end, even though there are places where it could stand cutting.

The big moment of the picture is that in which the mother parts with her child in the fear that if she rears it herself it will bear the stigma of its convict father. A conversation in which a crook confesses that he was "born to it" prompts the mother to offer her child for adoption. The heart interest is strong in this sequence and the performance of Irene Rich as the mother always sincere.

House Peters is thoroughly well suited to the role of Sid Chambers and makes a favorable impression despite a few improbable things that the part requires him to do. De Witt C. Jennings is the sneering detective who make himself thoroughly disliked.

Laura Chadwick, a country school teacher, marries Sid Chambers even though he confesses to being a crook. Sid reforms and the two are happy until Shadwell, a detective, in order to get information regarding a lost necklace, sends Sid back to prison on an old charge. Laura's child is born in a distant city unknown to her convict husband. Rather than have the child grow up to know that its father is a thief she allows it to be adopted. Shadwell then frames a case on Laura but instead of sending her to prison, releases Sid, thinking that he will give the information Shadwell wants, rather than have Laura convicted. The crisis occurs when Laura goes to Shadwell's home to warn him that Sid has threatened to kill him. Laura finds her baby the adopted daughter of Shadwell. The detective's heart is softened and he decides to allow Laura, her husband and the child he did not know existed, to depart in peace.

You May Satisfy the Majority With It

Box Office Analysis for the Exhibitor

Because of the effective mother love theme you may satisfy the majority of your patrons with "The Invisible Power," regardless of any familiarities of the story. You can make promises with reference to the heart interest, and tell them of the big moment in which a mother sacrifices her happiness that her child may grow up without knowing its father is a convict.

The title can be worked to good results by a little extra exploitation. Window displays showing moving objects such as electrical appliances in which no power is visible would be a good tie-up with prominently displayed signs announcing "The Invisible Power" at your theater. Say: "'The Invisible Power' in life is love and the desire to do good."

"THE SON OF

Mr. and Mrs. George Randolph Chester

Authors of "Get Rich Quick Wallingford"

WALLINGFORD"

"THE SON OF WALLINGFORD" is a *big* picture. Thousands of players appear in some of the scenes; the sets include an artificial lake, with its dams and sluiceways; oil derricks; and a complete city, modern in its appearance. But its mere bigness is not its claim to fame.

The pageants; the flaming surface of the oil-covered lake; the frenzied mob scenes—all thrill. The types—J. Rufus, Blackie Daw, Jimmy and scores of others—make it a gem of its sort. Its authors are internationally famous as the creators of "Get Rich Quick Wallingford," whose name has been a household word for nearly twenty years. Its publicity value is tremendous. It has appeared as a story in Collier's Weekly, in book form, and is being syndicated to thousands of newspapers.

The one outstanding reason for the greatness of "THE SON OF WALLINGFORD" is that it is a *different* sort of screen entertainment. You will say this as soon as you see it.

VITAGRAPH
ALBERT E. SMITH PRESIDENT

Story Surely Handicaps Popular Star In This

Elaine Hammerstein in
"HANDCUFFS AND KISSES"
Selznick—Select

DIRECTOR ..... George Archainbaud
AUTHOR ..... Thomas Edgelow
SCENARIO BY ..... Lewis Allen Browne
CAMERAMAN ..... Jules Cronjager
AS A WHOLE.....Doesn't give the star the chance she is entitled to
STORY.....Aims to strike a human note by presenting cruelty to heroine .Real "movie" stuff
DIRECTION.....Fair; too poor a story to have been given any more serious attention
PHOTOGRAPHY ..... All right
LIGHTINGS ..... At times too dark
STAR.....The least attractive part she has had in some time
SUPPORT ..... Adequate
EXTERIORS ..... Few
INTERIORS ..... Satisfactory
DETAIL ..... Fair
CHARACTER OF STORY.....Unkind relatives send girl to reformatory and she encounters untold obstacles until hero marries her
LENGTH OF PRODUCTION.....About 5,000 feet

Elaine Hammerstein seems to be running in a streak of hard luck as far as story material is concerned. "Handcuffs and Kissess" is a very weak one and even the star's personality fails to put it over. She is surrounded by gloom and adversity for nearly five reels, and the general tone is the sort that counts for ordinary screen entertainment only. It depicts the sordid happenings of a reformatory, and it isn't at all unlikely that the author found his inspiration in the items published from time to time regarding the Bedford Reformatory, a New York institution, the unfortunate inmates of which are continually in revolt because of the alleged ill treatment they receive at the hands of the authorities in charge, and then the investigations resulting are also treated in the film story.

There is nothing cheerful or refreshing in a picture that hasn't any bright side at all. Not until almost the very final shot does the suffering heroine find peace with the hero. Everytime there's a bit of happiness in sight something occurs to pile on a little more depression. Implausibility and lies and some more lies are usually the connecting links. In order that there may be a fire, a lamp is installed in a very fashionable home. There are no other lamps seen in this home except the one necessary to upset for the purpose of starting a fire. And then when the heroine meets the man she loves and he brings her to his home to protect her, she leaves because she overhears a conversation in which someone tells the man it will ruin his career to have her found in his house.

Many of the early scenes take place in a reformatory where you are shown the various methods of punishment employed to "correct" young girls, such as putting them into freezing water and stringing them up and flogging them. Miss Hammerstein labors through the role of Doris Walton and is far more patient than her audience is likely to be. The woman who has cheated her out of her home finally sends her to a house of correction from which she is sent to work as a servant in a doctor's home. She is subject to his advances and finally leaves. She is befriended by Peter Madison, an investigator, who had seen her at the reformatory. Although in love with him she finally becomes enmeshed with a woman who runs a fashionable gambling resort, only to again be saved by Peter when the woman is trying to force her to marry a rich client.

Those Who Like the Star May Accept This

Box Office Analysis for the Exhibitor

Unless you cater to a sensation loving crowd which doesn't care very much how they get their excitement as long as it provides sentient atmosphere, you won't put this one over. The intention was probably to gather a splendid sympathy for the downtrodden heroine who suffers for nearly five reels because she is afraid to speak. It's difficult to create a feeling of smypathy for such a heroine, and even though the star has a whole lot of personality and is quite delightful herself, she's going to lose her popularity with the better class picture patrons with roles like this.

The downtown trade will be satisfied with "Handcuffs and Kisses," which was originally published in story form in one of the cheaper grade fiction magazines. Liberal cutting will help a good deal, but at best the picture will not satisfy folks who are particular.

Chinese Story Poorly Acted and Given Inadequate Production

"LOTUS BLOSSOM"

National Exchanges

DIRECTOR ..... Frank Grandon
AUTHOR ..... James B. Leong
SCENARIO BY.....G. F. Yohalem and C. Furthman
CAMERAMAN ..... Ross Fisher
AS A WHOLE.....Below the average in production and suffers generally from poor construction
STORY.....Oriental legend with tragic ending and no angle that might be considered audience appeal
DIRECTION.....Mediocre; attempt to build suspense results in confusion
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Usually all right
PLAYERS.....All more or less stilted; Lady Tsen Mei and other Chinese players appear; Tully Marshall and Noah Beery have very little to do
EXTERIORS ..... Satisfactory
INTERIORS ..... That of Chinese foundry good
DETAIL ..... Needed more
CHARACTER OF STORY.....Chinese girl gives her life that her father may have the human bones necessary to make a certain bell or the Emperor will demand his death
LENGTH OF PRODUCTION.....About 5,000 feet

"Lotus Blossom" is considerably below the average photoplay production of the present day. It is presented by the Wah Ming productions, and while made in this country looks more like the attempt of amateur foreign producers. The director has not succeeded in making any improvement on a poor continuity and the titles are not worded in a way that would help connect the various threads of the story.

The story is based on an Oriental legend and has a tragic ending. But it contains nothing that stands out as a possible audience appeal. There is none of the Oriental cunning nor intrigue and little action that is convincing. The ending is unpleasant, and the sort of thing that is likely to affect you like a rarebit eaten before bedtime. And further than that it is not at all conclusive. The heroine jumps into a blazing fire that her father may use her bones to make a bell, when he might just as well have used the bones of his dead ancestors as suggested early in the picture by an old foundryman who is sent to prison because he has invented a timepiece to replace the curfew.

Lady Tsen Mei is the heroine whose father is commissioned to replace the broken curfew bell. Each formula he tries is useless and finally the Emperor demands his death. The girl risks her life to go to an old man who is in exile, but has in his possession the correct formula. Meantime the girl's lover, who has been unfaithful, offers reparation in sacrificing his life to save the girl, and finally the girl gives her own life since the formula calls for human bones together with the other ingredients.

Tully Marshall is the old man ordered to make the bell and Noah Beery is the only other white man in the cast, but Beery merely appears in one scene and is killed off. Most of the Chinese players overact, but there is one girl who makes a very good Chinese vamp.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "WID'S DAILY," published daily at New York, N. Y., for October 1, 1921:

State of New York, } ss.:
County of New York, }

Before me, a notary public, in and for the State and County aforesaid, personally appeared Joseph Dannenberg, who, having been duly sworn according to law, deposes and says that he is the Managing Editor of the "WID'S DAILY," and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24th, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, "Wid's Films & Film Folk," Inc., 71 West 44th St., New York, N. Y.; Editor, Joseph Dannenberg, 71 West 44th St., New York, N. Y.; Managing Editor, Joseph Dannenberg, 71 West 44th St., New York, N. Y.; Business Manager, John W. Alicoate, 71 West 44th St., New York, N. Y.

2. That the owners are: "Wid's Films & Film Folk," Inc., 71 West 44th St., New York, N. Y.; F. C. ("Wid") Gunning, 71 West 44th St., New York, N. Y.; John W. Alicoate, 71 West 44th St., New York,N. Y.; Joseph Dannenberg, 71 West 44th St., New York, N. Y.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiants full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is 4,214.

JOSEPH DANNENBERG, Editor.

Sworn to and subscribed before me this 26th day of September, 1921. (Seal) Sadie Burg. (My commission expires March 30th, 1922.)

Won't Do Where They Are at All Particular

Box Office Analysis for the Exhibitor

"LOTUS BLOSSOM"
National Exchanges

If you cater to folks who aren't particular and you aren't particular yourself you can show "Lotus Blossom." It is below the average offering and has no particularly worthy talking points, unless you number enough among your patrons who like Oriental atmosphere well enough to accept it for that reason regardless of whether it contains a good story and is well produced. Lady Tsen Mei hasn't done enough to make her well known, and to use the names of Tully Marshall and Noah Beery would be to disappoint them, for neither has very much to do.

The title suggests that it is an Oriental picture and will probably bring in those who like this type of picture. If you play it be conservative in promises and they'll have no comeback. It will not do for first and second run houses and certainly in no theater where they want the best.

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Polite Social Drama Makes Fair Production

May McAvoy in
"EVERYTHING FOR SALE"
Realart

DIRECTOR ..... Frank O'Connor
AUTHOR ..... Hector Turnbull
SCENARIO BY .....Hector Turnbull
CAMERAMAN ..... Hal Rosson
AS A WHOLE.....Polite social drama. Fairly amusing and mildly entertaining
STORY.....Adds little that is new to much used theme. Author invents complications which detract from the main story
DIRECTION.....Uneven. Gives too much importance to minor parts
PHOTOGRAPHY.....All right. Some splendid beach shots
LIGHTINGS ..... Fair
STAR.....Pleasing in light acting, but awkward in emotional scenes
SUPPORT.....Eddie Southerland does good work. Edwin Stevens and Richard Tucker stand out in cast
EXTERIORS ..... Good
INTERIORS ..... Good
DETAIL ..... Quite correct
CHARACTER OF STORY.....Love vs. money theme. Girl's family about to force her into a wealthy marriage when her true love arrives and saves her
LENGTH OF PRODUCTION.....5,091 feet

"Everything For Sale," it seems, has been built with the sole desire to please everybody and offend not even the meanest intellect. While the production is fairly amusing it is stereotyped in action and conventional in characterization. It has all been done before, though perhaps not in the present combination. The author has taken no chances with the climax, but has provided several, almost half a dozen, that follow one another in rapid succession, so that if you don't like one you are sure to like another.

The direction, photography and charm of the star come to the rescue and make the poor story into a fairly amusing social drama that is polite and entertaining. While the director has secured some very good effects he has allowed overacting and given too much importance to minor shots which only distract from the rambling theme.

Some pretty interiors are recorded and the photographer did very well in many of the outdoor shots. In fact some of the exteriors in the final reels are really beautiful examples of photography.

May McAvoy does good work in the star role. The part is a difficult one and the emotional scenes are not as well suited to the acting as the other episodes in this production. She has much charm. The question asked and answered in this production is: Should a gilr please her aunt and give her heart for money or should she marry for love and happiness against the wishes of her family? Helen, the young girl, returns from school and is brow-beaten by her aunt into a rich marriage. Mr. Morton, the young millionaire, believes that his money can buy everything. The wedding is just about to take place when Donald Scott, an old flame, returns, having made good as an architect. Helen and Donald row to a little island and are stranded there for the night. The wedding guests are dismissed in a tragic manner and in the morning the young couple are rescued by fishermen. Several climaxes follow. The aunt tries to force the marriage, while the girl goes to return his jewelry. She hides in a closet as she sees Donald approach, pistol in hand. Added to this the gas meter in the closet sprinks a leak and she is overcome. As she is carried out by her uncle and her lover the jilted millionaire returns to his former mistress and all ends well.

Title and Exploitation Will Put It Over

Box Office Analysis for the Exhibitor

May McAvoy is the newest Realart star and many of your patrons will no doubt remember her in the part of "Grizel" in "Sentimental Tommy." Remind them of this when you mention her name. Play up the title, for it is certain to arouse curiosity and make them wonder what it's all about.

Tell them it is a story of a girl's fight for love and happiness against the schemes of her ambitious aunt. In using catchlines something like this may help attract: "'Everything for Sale' but her heart," or "Money talks, but love turns a deaf ear in 'Everything for Sale,'" or "Do you believe money can buy everything? See 'Everything for Sale.'"

Try and arrange some tie-ups with the shops on your main street. Provide them with signs that may be displayed in the windows reading: "Everything for Sale." This should attract a good deal of attention and help put over the production, but don't promise too much in the way of a story.

Shirley Mason Has Rather Original Story In "Queenie"

Shirley Mason in
"QUEENIE"
Fox

DIRECTOR ..... Howard M. Mitchell
AUTHOR ..... Wilbur Finley Fauley
SCENARIO BY ..... Dorothy Yost
CAMERAMAN ..... George Schneiderman
AS A WHOLE.....An interesting picture from a general audience viewpoint; nearly everyone will like it
STORY.....Of a rather fairly tale make-up but makes good screen story and gives star ideal role
DIRECTION.....Very good; has made nice combination of mystery and comedy
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR ..... Sure to please her admirers in this
SUPPORT.....Wilson Hummell does good work in dual role and Aggie Herring offers fine comedy bit; others suitable
EXTERIORS ..... Not very many
INTERIORS.....Adequate; one of servants' quarters in big house very good
DETAIL ..... Good
CHARACTER OF STORY.....Girl is saved from marriage with a would-be "Count" by timely return of man supposed to be dead
LENGTH OF PRODUCTION ..... 5,174 feet

Shirley Mason's latest, "Queenie," is almost certain to prove popular with a good majority in any audience. There is a good story, one that is quite satisfactory screen material, and contains a fine mixture of mystery and comedy that is well balanced throughout. Then too, it presents the star in a role that fulfills her requirements splendidly. And besides the appearance of Shirley Mason as a "darn and patch" girl, Wilson Hummell does some very good work in a dual role and Aggie Herring makes the most of a good natured Irish servant.

The opening reels establish Wilson Hummell as the rich and miserly Simon Pepper, and also as Quigley, Pepper's servant, who looks just like Pepper. Pepper, Quigley's employer, masquerades as Quigley whenever he leaves the mansion, but it is not made clear why he does this. The titles make references to someone being "after Pepper's money," but a little further explanation would help. Another thing which doesn't seem at all necessary is the fact that they make a silly poet out of the hero of the story, a fellow who doesn't "come to life" until he knocks down a taxi driver and breaks into real manhood.

There is a fairly good atmosphere of mystery in connection with the old man Pepper and the comedy business in the sequence showing Quigley impersonating the supposedly deceased Mr. Pepper. A lot of good laughs come from the appearance of Pansy, the Irish servant girl, assuming the position of Mrs. Pepper. Not many of the comedy opportunities come in the way of the star but her personality and usual mannerisms are all present.

Queenie Gurkin has always believed that her Aunt Pansy owned the beautiful mansion in which she lives, but Queenie's air castles go to smash when she is brought to live with Aunt Pansy and finds herself ushered into the servants' quarters. Simon Pepper, owner of the mansion, lives alone except for Pansy and Quigley, a man-servant, who looks so much like Pepper himself that Pepper masquerades as Quigley whenever he leaves the house. In this way it happens that Quigley is reported dead. Because of the likeness Quigley decides to become Mr. Pepper, takes possession of Pepper's wealth and marries Pansy. Meanwhile Queenie has fallen in love with the son of a millionaire, but Pansy and Quigley decide to marry her to a title. The real Pepper returns in time to save Queenie and send his servants back to their regular positions.

Should Please a Good Majority

Box Office Analysis for the Exhibitor

You are quite certain to satisfy a good many with "Queenie." The story is more or less of a fairy tale variety, but it makes fair photoplay material and the majority will accept it as good entertainment. It is original and consists of an interesting mixture of mystery and comedy. It is a good subject for family trade and should especially please the younger members of your patronage.

Tell them about the servant who impersonated his master and looked so much like him that no one knew the difference. Call it "The romance of a little 'slavey' in a miser's home." If you think the modern Cinderella angle will appeal, play it up that way. Where the star has a following you can just use her name and tell them they'll like her in "Queenie."

Interesting Characterization and Delightful Rural Atmosphere

"HOME-KEEPING HEARTS"
Playgoers Pictures, Inc.—Pathe

DIRECTOR ..... Carlyle Ellis
AUTHOR ..... Charles W. Barrell
SCENARIO BY ..... Ellis and Barrell
CAMERAMAN ..... Walter Pritchard
AS A WHOLE.....Effective human interest and appealing atmosphere of the outdoors makes it worth while
STORY.....Contains good characterization and well sustained interest for the most part
DIRECTION.....Very good; has brought out many fine points by intelligent handling
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
PLAYERS.....No one prominent but all do very good work
EXTERIORS ..... Many very pretty shots
INTERIORS ..... Real
DETAIL ..... Satisfactory
CHARACTER OF STORY.....Man imprisoned for crime he did not commit is released and regains his place in the world by little daughter's efforts
LENGTH OF PRODUCTION.....About 5,000 feet

"Home-Keeping Hearts" presents such a delightful atmosphere of the out-of-doors that it would be liked for that feature of it if for no other reason. There are but few interior scenes and even they are the real thing, but the delightful country scenes, farmyards, pastures and the like are so numerous that the picture's pictorial value is certain.

The story isn't an unusually strong one and perhaps the construction is just a little faulty at times, but there is an underlying character drawing and human interest that pretty well covers up any other shortcomings. The relations of the characters in the opening reels are not quite definite enough. A title explaining that the woman is the wife of the diver and that the babe is his daughter would clear this up. As it is the spectator has to wait until the picture is fairly well under way before he gets the connection. This is also true with regard to the skinflint creamery owner who is also president of the school board. The first reel or so is in the nature of a prologue and would serve its purpose better by titles a little more explicit. It contains some interesting sea diving and good underwater scenes.

An effective human interest is built up through the characters of the father and the little girl from whom he wants to keep the knowledge of his long absence in prison. Thomas Swinton plays the father with a good deal of feeling. Mildred Ryan is a pleasing little girl who appears very much at home on the screen, and Louella Carr is the heroine. Edward Grace does very well in a character part. The picture contains a rather strong punch in the climax and a degree of suspense. "Home-Keeping Hearts" is always good to look at and the fairy vision seen through a bubble is very pretty indeed.

Robert Colton is released from prison where he had spent ten years for a crime he did not commit. His motherless daughter is being reared by Squire Tead, a distant relative, who owns a large creamery and is the most prominent man in a certain small town. Colton goes to live with his daughter at the Tead homestead where he works for his keep, but is constantly reminded of his jail sentence by Tead. Tead and a conspirator are aiming to discourage other farmers from starting their own creameries and is about succeeding when Tead incurs the animosity of the townsfolk because of his neglect of the little school house. Eventually Tead's methods are all exposed and he decides to do the right thing by Colton and his daughter.

Should Please Everyone Who Likes Out-of-Doors Pictures

Box Office Analysis for the Exhibitor

This is quite suitable for family trade, and because of the atmosphere of the country and the human interest should prove an acceptable offering and thoroughly worth while picture of its kind. It is not big in the sense of production nor story, but is a sincere attempt to present an interesting character study drawn against delightful backgrounds and containing many fine touches that take it quite out of the class of ordinary attractions.

There aren't any names that will mean anything at the box office, so it would be well to make the most of the title using it with catchlines such as: "Is a jail sentence a stigma upon a man forever? See how Robert Colton outlived his and won the respect and admiration of the people. 'Home-Keeping Hearts' is a plain story of plain people, full of delightful rural atmosphere." You might mention that Louella Carr is the daughter of Mary Carr of "Over the Hill" fame.

Some Short Reels

The Four Seasons—Charles Urban

Length ..... 4 reels

This is going to please. First, it is going to be liked by the children immensely, and you know the value of having something that appeals to the kiddies because it is sure fire to bring the mothers in and maybe the rest of the family. When you run this make it plain that it is entirely different from anything that they have seen. It is a sort of combination of animal and plant life study with the kind of titles that bring it down to easy understanding, and that will be enjoyed by everyone and particularly children anywhere from eight years old up.

It shows studies of the way the various seasons of the year, Spring, Summer, Autumn and Winter, affect animal and plant life, particularly the former. It has many educational points, things that very few grown-ups know and that children are not taught in schools; and all of it interesting, some of it beautiful and should prove a decided attraction to any program in any house.

If possible try to secure the orchestration used by Dr. Riesenfeld at the Rialto. It is very fitting.

"Journeying in Java"—Austin Film Library, Inc.

Type of production.....1 reel travel

Java has come more into the lime light. Batiks, spices, rubber and the best cigar wrapper have all helped to increase the interest in this prize Dutch possession. "Journeying in Java" is one of the very few pictures illustrating views and customs of this remarkable island. The reel opens up with shots of the famous Boero Boedor Temple, a marvelous bit of architecture erected in the eighth century. The long terraces are lined with stone carvings illustrating the life of Guatama, the Buddha, who lived half a century before Christ. Leaving this dazzling temple the camera records slices of life in a little typical village. The natives perform a song and dance and act out what looks very much like a comic opera. Javanese fishermen, boys flying kites and many other shots of interest and beauty are shown. This is a very interesting reel of an out of the way subject that should prove novel and attractive to the average audience. The photography is all good and the entire picture well balanced.

"A Week Off"—Century—Universal

Type of production.....2 reel comedy

"A Week Off" attempts to prove the axiom that it is after a vacation that one needs a rest most. Charles Dorety and Baby Peggy are in this domestic comedy. The Boss tells father to take a little vacation and gives him an extra week's pay. The family is happy to get this news and so is the good-for-nothing boarder. They go camping and find the change very uncomfortable. Father falls asleep at the end of the stream and baby rubs honey on his nose. The honey attracts a fly and the fly attracts a fish. Father repeats the operation until his basket is full. But a bumblebee spoils the fun and father is taken home with a swollen nose. The doctor says that he is run down and needs a vacation! This comedy runs along quite smoothly and contains the average number of laughs. While it presents nothing startlingly new, it is, however, quite amusing.

"The Beggar Maid"—Triart Production

Type of production.....2 reel novelty

This is the first of a series of pictures taking for its theme masterpieces of art. "The Beggar Maid" is built around the painting by Burne-Jones called "King Cophetua and the Beggar Maid," inspired by the verses by Tennyson. A pleasing romance is woven into this production and the story is told of how the picture came to be painted.

Burne-Jones is first shown in his studio talking to a friend who is in love with the gardener's daughter. The artist is attracted by the photograph of the girl and journeys out into the country where in an humble cottage he finds her nursing her ill brother. He invites her to pose for him in his studio and at the same time he also invites his titled friend. Then reading to them the lines from Tennyson he poses her on the throne, and dressing his friend as King Cophetua, places him at her feet. With this pretty romance before him the artist attacks his canvas. The painting of the picture is interrupted by the girl's brothers, who say that she can never mean anything to the young lord. The artist again goes to the country and mends the broken romance. The last shot of this artistic production shows the original painting as it hangs in the gallery.

Mary Astor takes the part of the beggar maid with a good deal of grace and charm. She is slender and graceful and duplicates the Burne-Jones type with amazing truthfulness. The other types are all well chosen. Director Herbert Blache has paid a good deal of attention to detail and has added many subtle touches, all of which helps to create a dainty and aesthetic atmosphere. The photography is splendid throughout. Soft focus effects and careful composing add an artistic touch that fits in well in this romance of art. There is a quality and finish to this little production that would make it particularly attractive to better class audiences who are critical and highbrow. It will also please the average audience, as was proven by its reception on Broadway.

"Could Columbus Discover an America?"—Educational

Type of production.....1 reel character study

This single reeler is composed almost entirely of types and characters caught on the lower East side of a big city. Many of the close ups were taken with the aid of a telephoto lens, enabling the camera to get the shot from a distance. The people thus recorded are free from that camera-conscious look and appear natural. Peddlers in the Ghetto and women marketing in the streets are shown from many angles. Little Italy and a religious procession that takes place in this quarter are next recorded. A trip to Chinatown provides a few feet of Oriental characters to the reel, and finally a series of most interesting studies are made of society's "submerged tenth." This includes types found along the Bowery, tramps on park benches, homeless men taking shelter in secluded places, and jobless men reading the signs in front of an East side employment agency. Many of the shots in this section of the reel are well photographed and artistically composed. The picture is one of the series called "World Wanderings" and is out of the ordinary. While many of the presented types are in themselves morbid they are on the other hand interesting and real, and appear novel when shown on the screen.

Some Short Reels

"A Bear, A Boy and A Dog"—F. B. Warren

Type of production.....2 reel boy and animal novelty

This production contains all the elements of a good, clean picture. It contains a fair proportion of comedy, pathos, nature and boy stuff. The story builds to a winning climax. It seems as though nothing has been neglected to make this a well rounded and well finished production that is absolutely censor-proof and at the same time full of interest. The boy is a plain, every day fellow that you can meet and recognize in almost any back yard. He don't like to chop wood and he don't like to mind the house, but there is life and good stuff in him and he wins your confidence from the start. You will remember him when, contrary to his mother's wishes, he neglects his chores and runs off with the dog, leaving a message behind that he has declared a strike and will return when his mother hangs out a flag. In the meantime another prisoner in the form of a bear escapes from the zoo and the three meet in the woods where a loving friendship is established. While the house is empty two burglars get busy and make a haul. They also take to the woods and plot against the judge so that he may never more send up their pals. The boy overhears this but he is not quick enough, for the bad men capture him and tie him to a tree while they run off to plant a bomb under the judge's house. The bear comes to the rescue and chews apart the ropes and the boy arrives in time to grab the sputtering bomb and throw it far from the judge's house. The explosion wakes the judge and the criminals are caught. The boy returns the bear to the zoo and gets a handsome reward, but when he arrives home he is accused of being the thief and his mean aunt says that the boy ought to be sent to the reform school—and everything looks black when in comes the judge and explains it all. This entertainment is amusing and pleasing. The theme is sympathetic and the fun wholesome. It is certain to please any audience.

"Marvelous Manhattan"—Paramount

Type of production.....1 reel travel

New York is the subject of this single reeler and it will contain many a thrill for the small town audience. Lower New York, the heart of the world's finance, introduces the city on the pictures. Here some splendid shots are recorded showing the chasm of lower Broadway. The Singer and Woolworth buildings are both shown from several angles. Trinity Church, Wall Street, the Sub-Treasureary, and the Curb Market are all shown. Views of the East River bridges come next before the residential sections of the city are illustrated. This interesting reel closes with some shots of Broadway at night, and several views of what is supposed to be the busiest corner in the world—42nd Street and 5th Avenue. The photography of this reel is good and includes some very artistic and well composed shots. The atmosphere and picturesque qualities obtained are typical of the sections of the city that are included in this single reeler This New York reel should do well in smaller towns, for the views shown will match the dreams of the young people who mean some day to come to this city of opportunity.

"Exit Quietly"—Christie—Educational

Type of production.....2 reel comedy

Bobby Vernon and Vera Steadman are featured in this. The main idea of "Exit Quietly" is the rapid fire exit that the ardent lover receives each time he enters her home. The butler has strict orders to fire him. This is carried out on several occasions until a fancy dress ball takes place and Bobby sneaks in dressed as a sailor. Each time he is discovered he changes his costume until finally he poses as a lady snake charmer. While few of the stunts are new, much of the action is brisk.

"Should Husbands Do Housework?"—Star—Universal

Type of production.....1 reel comedy

Hubby bets his wife $100 to one cent that he could do her housework in half an hour. The wife calls the bluff and hubby starts in making the breakfast—it is here that the comedy starts. These thirty minutes are filled with mishaps and comedy situations. Little effort has been made to introduce novelty or to break away from the well-beaten track over which many similar comedies have traveled. In spite of the fact that most of the tricks in this single reeler are old there will be some women in every audience that will enjoy the idea.

"Snooky's Labor Lost"—Chester—Federated

Type of production.....2 reel comedy

Snooky, the clever ape, is the star and hero of this "kid stuff" comedy. The stunts are all quite good and one or two thrills are produced. Snooky is very handy about the farm, but is thrown out into the cruel world when the farmer's barn burns down. He has many adventures in the city and finally takes a job in a Chinese laundry. Here he does some funny stunts at the ironing board, but his work does not please the "chink." After some more adventures in the city he returns to the farm and arrives in time to save the baby who has climbed the windmill. This Snooky comedy is up to the average of the series and contains several new stunts. The intelligence of the ape is very apparant when you see him tie a sailor's square knot in a rope. This comedy will hold attention and make a very fair program filler.

"Industries of the Philippine Islands"—Austin Film Library, Inc.

Type of production.....1 reel travel

This is a very beautiful as well as instructive reel showing the growing and preparation of hemp and copra. The story of hemp is told from the cutting of the tree to the winding into rope. The methods are primitive and no secrets are withhheld from the camera. Copra is the dried meat of the coconut, from which oils are extracted. The planting of the trees and the cutting of the fruit by means of long poles is well illustrated, but perhaps the most interesting and picturesque section of the reel is where the coconuts are shown being made into rafts and floated down the river. This is done by tying the coconuts into pairs and chaining them into a large circle in the water. The center is next filled in and the raft is complete. There are some very beautiful shots in this travel reel. The photography is all clear and many of the views are very artistically composed. This would make a very high class program filler and please an intelligent audience.

Star Plays Three Different Roles in Latest Production

William S. Hart in
"THREE WORD BRAND"
Paramount

DIRECTOR ..... Lambert Hillyer
AUTHOR ..... Will Reynolds
SCENARIO BY ..... Lambert Hillyer
CAMERAMAN ..... Joe August
AS A WHOLE.....Typical Bill Hart picture crammed full of the things that please his admirers
STORY.....Provides star with triple role and the kind of opportunities best suited to him
DIRECTION.....Very good; doesn't waste any time on unnecessary detail
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
STAR.....Does his usual good work although he hasn't as much "scrapping" to do in this
SUPPORT.....Jane Novak pleasing leading lady; others suitable
EXTERIORS ..... Pretty western shots
INTERIORS ..... All right
DETAIL ..... Good
CHARACTER OF STORY.....Ranchman impersonates his twin brother, a Governor, in order to sign a pardon and a bill
LENGTH OF PRODUCTION ..... 6,633 feet

Although it hasn't been officially announced as such, the past week, as far as the Broadway picture theaters are concerned, might well have been called "Dual Role Week" what with Mary Pickford, James Kirkwood, Charlie Chaplin and William S. Hart all appearing in two roles in their respective productions and Bill Hart goes the others one better by playing a third part, that of the father of the twins. "Three Word Brand" is by Will Reynolds and pretty much the kind of picture that the star's admirers expect of him. He hasn't as much fighting to do in this one but there is a lot of other good action to make up for it.

There is a fine western atmosphere and a prologue deals with a pioneer who is surrounded by Indians. Hart plays the part of the pioneer who sends his twin sons off on one track and then lets the Indians pursue him on another and finally blows himself up rather than be taken. Years later Hart is seen as "Three Word Brand," part owner of the L-7 ranch. He gets his name because of his habit of usually saying anything he has to say in three words, instances in the film being, "Go to hell" and "I love you." Jane Novak is the sister of Barton, Brand's partner. Barton is convicted of a murder he did not commit, it being a part of the plan of Yeates who is trying to secure control of certain water rights.

Brand learns that his twin brother is the Governor of the territory, and impersonates the Governor even to signing a pardon for Barton and destroying the water bill. The Governor is on a hunting trip near the L-7 ranch where he is taken for Brand and shot by one of the Yeates crowd. Brand returns in time to save his brother from death at the hands of Yeates and there is a grand reunion ending with Brand's "I love you" to Barton's sister.

It's a real western picture with the fine backgrounds and atmosphere that goes with it. There are some very pretty shots and fine photography. Some excellent silhouette effects have been obtained by Hart's cameraman, Joe August. And one shot of Salt Lake City with the snow-capped mountains in the distance, is great. The direction is first rate and one especially noteworthy feature is the fact that director Hillyer has not wasted any time with unnecessary detail. It is all clean cut with no gaps nor slackening of interest.

A Good Picture and Sure to Satisfy Hart Fans

Box Office Analysis for the Exhibitor

To see Bill Hart in one western role usually satisfies the average film fan, but in "Three Word Brand" you can promise them a triple performance. That is one talking point but there are plenty of others. You can promise good action and an interesting western story that holds the attention all the way through. Stills of Hart in the role of "Three Word Brand" and as his twin brother, Governor Marsden, displayed in the lobby will attract. The star has a large following so get to them in your announcements.

Say that Jane Novak is again the star's leading lady. The Paramount press sheet suggests a good publicity stunt in the form of a three word contest which might prove quite effective. Catchlines will attract. Say: "Two orphaned twins grew up—one to become a Governor and the other a ranchman, each unaware of the other's whereabouts. See how they meet." Or " 'Brevity is the soul of wit'—so 'Three Word Brand' believed. See Bill Hart's latest production in which he plays a triple role."

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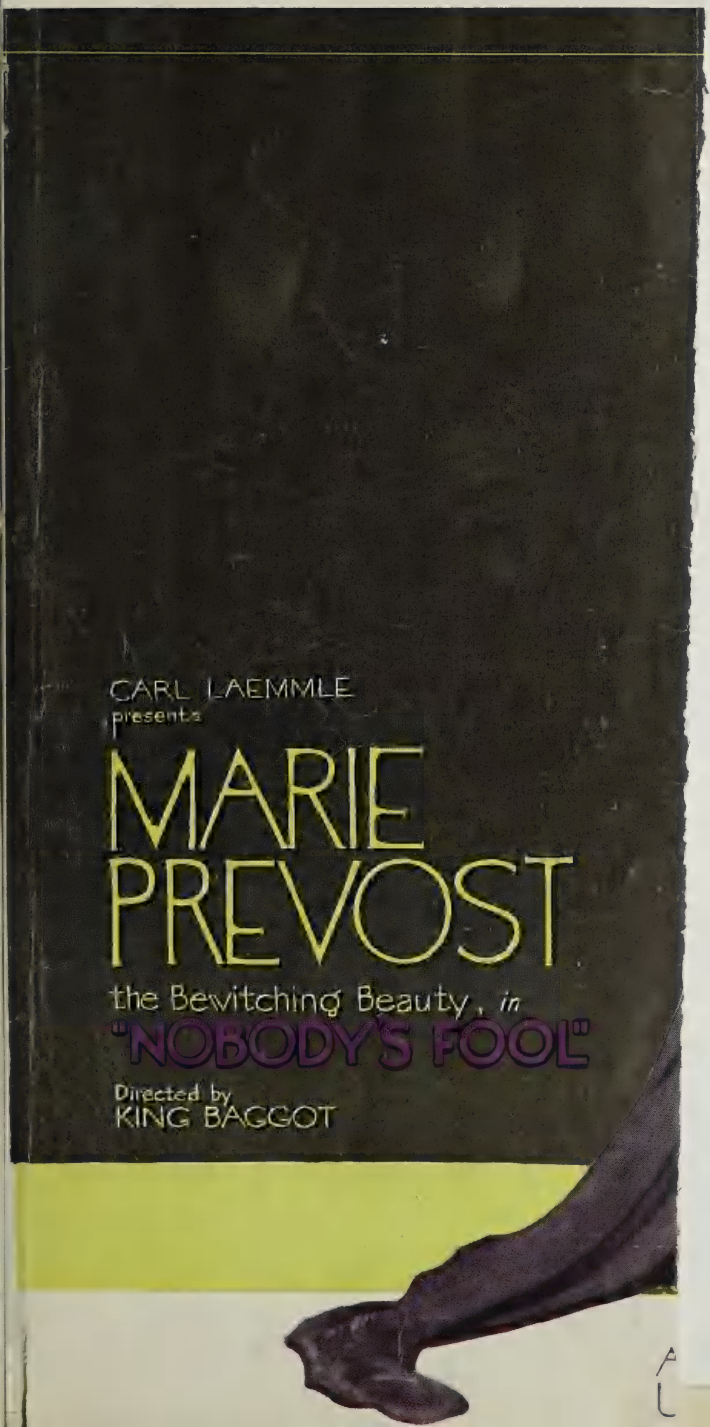
The BRADSTREET of FILMDOM

Wid

Vol. XVIII No. 9 Sunday, October 9, 1921



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ou get a pitchur with one actin'-man playin'
hin' your customers are goin' t' like.

ff'rent from anything you've ever seen afore,
emselves sick—why, consarn it, you'll be doin'
e walls o' your pitchur house.

nd if I've ever seen a better pitchur then this,
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acters on the American stage today

ph Dowling and a host of favorites

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ad General Manager
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The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XVIII No. 9 Sunday, Oct. 9, 1921 Price 25c.

Copyright 1921, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

F. C. ("Wid") Gunning, President and Treasurer; Joseph Dannenberg, Vice-President and Editor; J. W. Alicoate, Secretary and Business Manager; J. A. Cron, Advertising Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00. Subscribers should remit with order.

Address all communications to WID'S DAILY, 71-73 West 44th St., New York, N. Y. Telephone, Vanderbilt 4551-4552-5558.

Hollywood, California: Editorial and Business Offices, 6411 Hollywood Boulevard Phone, Hollywood 1603.

London Representative: W. A. Williamson, Kinematograph Weekly, 85 Long Acre, London, W. C. 2.

Paris Representative: Le Film, 144 Rue Montmartre.

Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

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News of the Week in Headlines

Monday

Triangle may produce again. Assets listed at $5,375,164.

Exporters find business in foreign markets difficult.

Tuesday

Senator France denies from Washington that plan is under way to nationalize industry.

Vitagraph starts version of "Little Minister." Lasky has one in production now.

Carl Laemmle back from Europe where he found conditions unchanged. Universal's foreign plans unsettled.

Elmer Pearson made general manager of Pathe. Other promotions.

Senator Myers gives ideas of why industry's political tendencies should be investigated.

Wednesday

Differences between Famous Players and Hearst settled.

Alfred S. Black and Black's New England Theaters, Inc., file answers to charges of Federal Trade Commission. Others get time extensions.

Mabel Normand signs long-term contract with Mack Sennett.

Thursday

Sydney S. Cohen satisfied with results of Independence Month.

A. S. Black's answer to Federal Trade Commission claims independents get more in rentals than Famous Players.

Federal Trade Commission charges Chamber of Commerce and Northwest Theaters Co. of Missoula, Mont., with unfair practices in commerce.

Minneapolis M. P. T. O. members ban United Artists productions.

Friday

H. D. H. Connick resigns as chairman of finance committee of Famous Players.

City officials denounce New York State censorship.

Ideal Films, Ltd., of Great Britain to distribute Educational product in England.

Sydney S. Cohen attacks First National and United Artists on alleged excessive rentals.

Second National Pictures Corp. to state right Paralta reissues.

Exceptional Pictures give premiere showing of "His Nibs" at Astor.

Saturday

Enormous field opened up in Russia by Soviet Government.

M. P. T. O. conducting membership drive.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Every Bit "A Sparkling Comedy of Married Life"

"DANGEROUS CURVE AHEAD"
Goldwyn

DIRECTOR ..... E. Mason Hopper
AUTHOR ..... Rupert Hughes
SCENARIO BY ..... Julien Josephson
CAMERAMAN ..... John Mescall
AS A WHOLE..... Delightfully entertaining picture that appeals because it deals with actualities
STORY.... Marriage as an institution is seen through a magnifying glass; little plot but absorbing incidents
DIRECTION..... Excellent; together with splendid subtitles has made a genuine comedy
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... All right
PLAYERS..... Richard Dix and Helene Chadwick ideallly suited to leading roles; others capable
EXTERIORS ..... Few
INTERIORS ..... Good
DETAIL ..... First rate
CHARACTER OF STORY..... Exposes the various turns in the road of married life with a young married couple the principals
LENGTH OF PRODUCTION..... 5,551 feet

Rupert Hughes has written one of the best comedies of domestic life that has yet been done for the screen in his "Dangerous Curve Ahead." And it is such a treat after endless eternal triangles to see a picture in which the "other man" isn't allowed to break up the happy home. The story is made up almost entirely of just a series of incidents that are so real that you temporarily forget that it is a picture, so genuine is the atmosphere of reality.

It is a delightfully entertaining piece that holds the attention from beginning to end and the treatment accorded the story by Director Hopper leaves nothing to be desired. A plot is practically an unknown quantity in "Dangerous Curve Ahead," but its absence never becomes conspicuous. Rupert Hughes has selected a girl and a man for his principals, married them and then applied the magnifying glass to their domestic confines thereafter and generally showing you how a young married couple get along—or don't. But to give a synopsis is far from satisfactory since it is more the way the story is told, the presentation and the titles written by Mr. Hughes that count. Director Hopper has brought out all the human elements by deft touches and intelligent handling, not only the comedy moments but later on a deeply effective heart interest in connection with the mother's love for her child overcoming her desire for social prestige.

Perhaps the best moments in the picture are those taking place in the home of the newlyweds when hubby's watch plays a leading role and he tries to make friend wife happy by staying with her as late as he dares to and at the same time keeping the "boss" in good spirits by being on time. And then come the quarrels, usually amounting to nothing more serious than an excuse for "making up." Among the best bits must certainly be mentioned the sequence dealing with the arrival of the baby, the new father's air of importance and his nightly "marathon" to keep baby quiet while his foot comes in contact with the inevitable tack.

The titles are great, some of them really maxims, and Rupert Hughes has offered some polite philosophy in a few of them. He suggests that the reason mothers weep at the weddings of their daughters is that the mothers have already been "over the road." There are other equally good examples that help to make "Dangerous Curve Ahead" an interesting picture.

Helene Chadwick is at her best as the wife and Richard Dix is the other member of this pleasing duet. Toward the close there is a tendency toward the eternal triangle, but it is short lived and serves more to permit a mother love twist than anything else and fulfills this mission adequately.

Don't Worry—Unless You Can't Get It

Box Office Analysis for the Exhibitor

Rupert Hughes still retains his choice for society stories in "Dangerous Curve Ahead," but probably none of his previous works have been as refreshingly human as his latest. His treatment of the marriage question never becomes commonplace, but rather lifts it to a higher level, neither poking fun nor slandering that institution. You will please everyone with the picture, so do your utmost to show it to them. All the comedy touches and a bit of pathos, too, are the sort that get under the skin.

Exploitation possibilities are so numerous that Goldwyn has prepared an eighteen page press sheet containing splendid suggestions that properly worked out should get them flocking to your theater. When Roxy showed the picture at the Capitol he had large and small standing road signs reading, "Dangerous Curve Ahead." You can make all the promises you want to and be perfectly safe. Use the author's name and tell them this is one of his best.

Light But Excellent Entertainment In This

Doris May in
"THE FOOLISH AGE"
Hunt Stromberg Prod.—Robertson-Cole

DIRECTOR ..... William A. Seiter
AUTHOR ..... Hunt Stromberg
SCENARIO BY ..... Violet Clark and W. A. Seiter
CAMERAMAN ..... Bert Cann
ART DIRECTOR ..... W. L. Heywood
AS A WHOLE..... Light, bubbly entertainment that will be liked by nearly everybody
STORY..... College girl's experiences in trying to bring good cheer into the world. Golly, what happens!
DIRECTION..... Splendid; tho' action slowed at end somewhat
PHOTOGRAPHY ..... Generally very good
LIGHTINGS ..... Usually fine; a few shots dark
STAR ..... Splendid
SUPPORT..... Capable. Your gang will like Bull Montana as a private secretary. He also wears a dress suit. He's worth seeing
EXTERIORS ..... Some unusally fine
INTERIORS ..... Good
DETAIL ..... Excellent
CHARACTER OF STORY..... It'll please nearly everybody except old Mister Grouch, and it may warm him up
LENGTH OF PRODUCTION ..... 4,500 feet

Well, by golly, see who's here—Doris May in a real flippant comedy of youth. Her first picture as a star, and a darned good picture. She's been trouping around with Douglas MacLean and first appeared with him under the Ince banner. But now she is on her own, a bit more slender, a lot more vivacious, and showing the stuff that gave her such a start in "Twenty-three and a Half Hours' Leave."

In this she's a regular college girl inspired by an address at the end of her term to go out and cheer up the world. Of course she has a fiancee who can't see the big idea and a father who doesn't understand what all the shootin's about. And the complications and difficulties that ensue are enough to tear a wad of flesh off Otis Harlan, who does excellently as the father. Incidentally Bull Montana has the star part of his career. Doris hires Bull as her secretary in the Good Cheer movement and the way he puts her next to his gang and then what that gang does at her reception and later at the theater are good enough to keep any crowd in an uproar. Bull dresses his part to perfection. His white and black cross striped socks are a hit and Bull in a full dress suit and a top hat is worth going a long way to see. The way that cauliflower ear sticks out is sure a caution.

You don't need to know a lot about the story, because your crowd will like it anyway. It's all about what happens to any college girl who gets the uplift movement idea before she finally decides the world can get along without her aid in that direction. It's the characterization and the fine tempo that Seiter has injected that make this go. At times it hits on all six at once, although it drags somewhat at the finish. This is noticeable, particularly because of the splendid tempo that has been used previously. Otherwise it wouldn't be noticeable.

Play This Up—Get Behind It—It's Sure Fire Audience Stuff

Box Office Analysis for the Exhibitor

This looks like a sure-fire audience picture. It was shown in an uptown theater at 10:30 o'clock, after the regular show, and a crowded house laughed heartily all along the line once the story was planted, even though a lot of them must have been a bit tired from the previous show.

It contains a lot of good laughs and funny incidents and you had better see it all the way so you can use the best of the many incidents as catchlines for your crowd. You'll be doing yourself an injustice, and the picture as well, if you don't. There aren't so many of these good comedy babies floating around this season that you can afford to miss cashing in on them when they do stick their heads up. And this one has a lot of goods.

Elsie Ferguson at Her Best in Story of the Stage

Elsie Ferguson in
"FOOTLIGHTS"
Paramount

DIRECTOR ..... John S. Robertson
AUTHOR ..... Rita Weiman
SCENARIO BY ..... Josephine Lovett
CAMERAMAN ..... Roy Overbaugh
AS A WHOLE.....Quite a triumph for Elsie Ferguson; starts out promisingly but becomes mechanical
STORY.....Little to it other than the role it provides for the star; plain "movie" stuff in latter reels
DIRECTION.....Good for the most part; allows some inexcusable convenience at times
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Always good
STAR.....Does undoubtedly the best work of her screen career
SUPPORT.....Marc MacDermott well suited and Reginald Denny capable but hasn't a very prominent part
EXTERIORS ..... Few
INTERIORS ..... Good for the most part
DETAIL ..... Adequate
CHARACTER OF STORY.....Theatrical manager makes famous star of small town girl only to lose her when she falls in love
LENGTH OF PRODUCTION ..... 6,917 feet

Regardless of whatever else may be said for or against it, "Footlights" is certainly a triumph for Elsie Ferguson. She has never had a role that offered the variety of opportunities which she has here and she makes the most of every moment, creating what is undoubtedly the best performance of her screen career. First, as the little New Englander, who rehearses "Romeo and Juliet" in secret because of her prim Aunt's objections, and then as the great Russian actress, Liza Parsinova, made by a theatrical manager, Miss Ferguson has ample occasions to display her versatility.

Rita Weiman's story starts out in a way that promises good things to come. There is a fine atmosphere and a situation that gets the interest right straight off—that of a small town girl going to a big city to fulfill her stage ambitions and realize her grandmother's dreams for her success. But once the girl comes under the supervision of the great manager, Oswald Kane, improbabilities begin to creep in, and the story becomes quite mechanical and obviously "movie" stuff. Kane introduces Lizzie Parsons under the name of Liza Parsinova, sees that she acquires a proper Russian accent, temperament and all that goes with the part she is to play. But her identity could never have been kept such a complet secret in reality. The public might be fooled, but those in the profession usually are in the "know."

Director Robertson has given the piece intelligent treatment for the most part, but his concluding scenes are very poor. He has the heroine disappear in a bathing suit, she is reported drowned but later appears fully clothed, the Liza Parsinova being dead, while Lizzie Parsons begins to live once more. No explanation is offered and furthermore, he plants the hero so conveniently for the clutch that the effect is practically lost.

Some comedy touches have been used but there is one that goes wrong. The temperamental Liza throws a plate at her colored maid, plainly hitting her in the back, but the maid displays a black eye. Detail for the most part is good, but stars don't have elaborate dressing rooms or suites of rooms any more than managers have lounging studios for offices. The star is photographed splendidly throughout the picture, with the exception of one scene in her boudoir.

Of course Lizzie Parsons tires of her permanent role of Liza Parsinova, and especially when Kane almost demands that she marry him, and she is in love with Brett Page. And so it is that Liza Parsinova is drowned and Lizzie Parsons marries Bret Page.

Will Satisfy Because of Star's Performance

Box Office Analysis for the Exhibitor

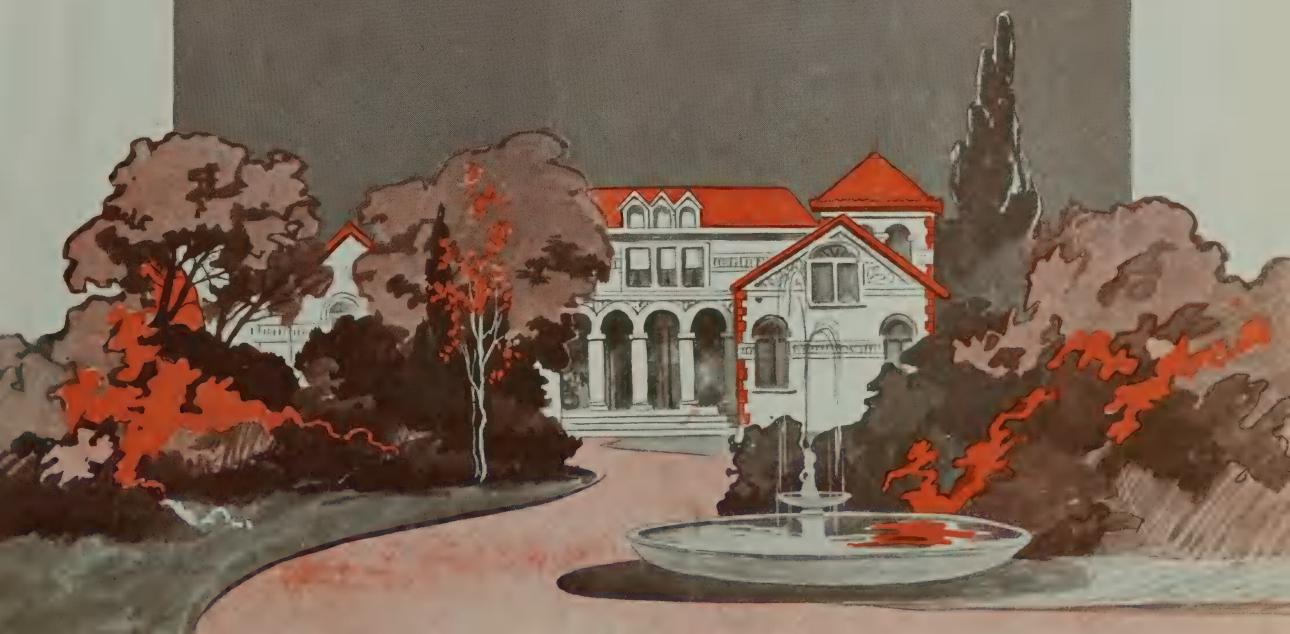
You are quite likely to satisfy them with "Footlights" because of the performance and appearance of Elsie Ferguson. And you can promise them the best work of her career in pictures. Her admirers will be so pleased with her that they are not going to find fault with Rita Weiman's story, and you can bet that the women members of your audience will eat it up. Just the display of stills showing the star in her various costumes, many of them quite gorgeous, will be sufficient to get them interested.

The star is your best bet, so center your advertising on her name, and if you think they will be interested you might mention John S. Robertson's name in connection with "Dr. Jekyll and Mr. Hyde" and "Sentimental Tommy," providing you played those pictures. The title has some drawing power, and with a little careful exploitation should also get them in.

The Best Picture That Has
Ever Carried the Selznick Trademark

"A MAN'S HOME"

The Photoplay without a Fault



Ask Hiram Abrams what he thinks of "A MAN'S HOME"

LEWIS J. SELZNICK
PRESENTS

"A MAN'S HOME"

From the Play by Anna Steese Richardson and Edmund Breese
Scenario by Edward J. Montagne

A *Big* Subject for the *Biggest* Photoplay of the Year

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Ralph Ince Production

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Ask Al Lichtman what he thinks of "A MAN'S HOME"

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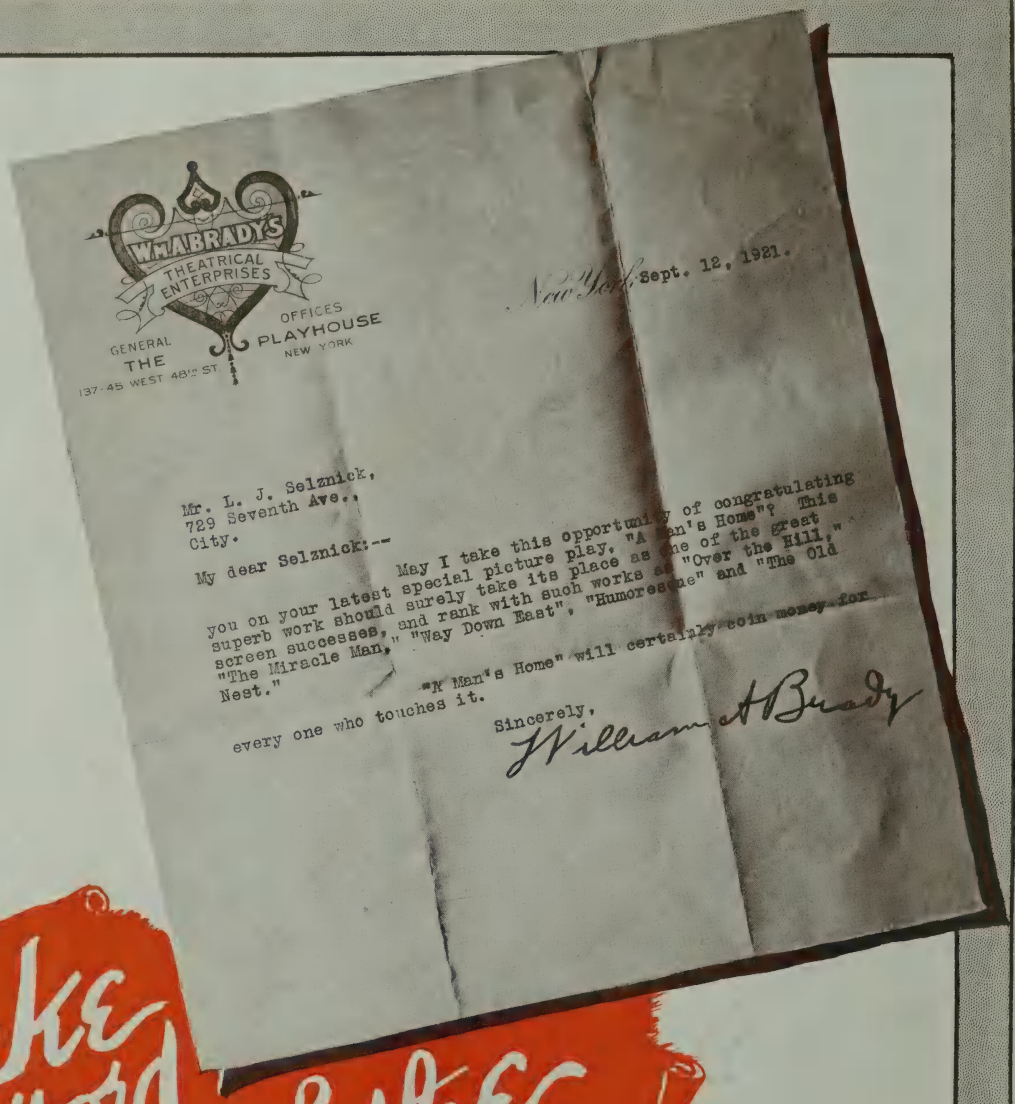

Take the word of one of the Country's Foremost Showmen

Foreign Pictures Not Up To American Standards

Josephine Earle in
"THE EDGE OF YOUTH"
Gaumont—State Rights

DIRECTOR ..... Not credited
AUTHOR ..... Paul Rooff
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Poor foreign production lacking in pep and presenting unconvincing characters
STORY.....Theme similar to Balzac's "Eugenie Grandet" with a different ending
DIRECTION.....Very uneven. Has given little thought to composition
PHOTOGRAPHY ..... Clear
LIGHTINGS ..... Average
STAR ..... Overacts at times
SUPPORT ..... Few though adequate
EXTERIORS ..... Fair
INTERIORS ..... Poor
DETAIL ..... Careless
CHARACTER OF STORY.....Ambitious aunt suppresses love letters to her niece and forces an unhappy marriage upon the girl
LENGTH OF PRODUCTION ..... 5,600 feet

"The Edge of Youth" is hardly up to American production standards. While the story is based upon several well known themes, it is told in a very rambling and indifferent manner. As the story, which is of a domestic type, calls for very little action, most of the attention is centered upon the emotional scenes and the titles which tell you what it is all about. The titles hold the key to the situation and unfortunately they are very crude and illogical. While Josephine Earle is very active in the leading role, she is certainly not the type to play the part of the young girl who is parted from her lover by an overbearing aunt and enticed into a distasteful marriage. Her personality is too strong to be led and misled.

The author has obviously been influenced by a master of fiction. The first half of his story runs true to the novel "Eugenie Grandet," which has recently been splendidly produced for the screen under the title, "The Conquering Power." Instead of the father who separates the lovers you have an ambitious aunt, but the circumstances are similar and even the trimmings, such as the never-received letters, are also included.

The second half is also familiar as a separate tale, but it hardly follows the first part. The girl has married the very rich man and has become very irritable. She meets her former lover and after all is explained decides to elope with him. In the meantime the rich man has fallen ill so that only an operation can save him. This he refuses to allow in order that his death may clear the path for his wife. Hearing of his attempted sacrifice she leaves her lover at the railroad station and rushes back into the arms of the sick man. The last shot shows them on a pretty bridge after the successful operation.

In the settings, lighting and direction, convention and the most obvious has been followed. Most of the scenes appear as snapshots taken at random. Haste and carelessness are evident throughout. Not counting the doctor and a maid, the production has but five characters and one of these has little to do with the story.

Tell Them It's a Foreign Picture But Don't Make a Fuss About It

Box Office Analysis for the Exhibitor

If you have this one coming to you don't play it up too much and don't make many promises. Play safe and stick to the facts. Tell them that it is a foreign production, and also give them an idea of the story. The name of Josephine Earle will mean little to your audience either before or after the picture is run.

It will certainly interest some of your folks to see the kind of work that is being done on the other side, but they will be in the minority and their interest will be one of comparison rather than entertainment.

Mayflower Photoplay Corporation
presents

GEORGE LOANE TUCKER'S

PRODUCTION

"LADIES MUST LIVE"

WITH

BETTY COMPSON

You've Been Waiting Two Years For This!

GEORGE LOANE TUCKER'S "The Miracle Man" worked miracles for your box-office.

And you and your patrons have been waiting two years for another Tucker production.

"Ladies Must Live" is Mr. Tucker's only picture since "The Miracle Man." It is destined to be as big a box-office sensation.

By Alice Duer Miller

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

"Movie" Meller But It Has Some Very Good Action

Frank Mayo in
"GO STRAIGHT"
Universal

DIRECTOR ..... William Worthington
AUTHOR ..... William Harper Dean
SCENARIO BY ..... George Hively
CAMERAMAN ..... Leland Landcaster
AS A WHOLE.....Some good action and well sustained interest puts it over in pretty fair shape
STORY.....Comprised mostly of regulation "movie" situations with hero winning the day
DIRECTION.....Works up to fine climax that furnishes a good thrill for a finish
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Does good work but doesn't look the part of a minister
SUPPORT.....Two or three villains in this one; adequate supporting company
EXTERIORS ..... Suffice
INTERIORS ..... Correct
DETAIL ..... Given sufficient attention
CHARACTER OF STORY.....Minister shows up nefarious schemes of man who runs the town and gains the people's admiration
LENGTH OF PRODUCTION.....4,220 feet

In his latest picture Frank Mayo is a fighting parson, and while he doesn't look particularly like a minister he fulfills the requirements of the role in every other respect to complete satisfaction. And he has a hard time of it in this hero part, having no less than three villains to combat. He has one fist fight to put over, and a rescue stunt in the climax that make up the best of the feature's action.

The story has an interest that is satisfactorily maintained throughout, and despite its familiar "movie" situations it offers a sufficiently entertaining number to put it over well enough. Director Worthington has worked things up to an exciting climax that gives "Go Straight" a thrilling finish and paves the way for the happy ending.

There's one quite unconvincing bit which the director overlooked. One of the villains in planting evidence which is to be used against the minister, accidentally sets fire to the building. A passerby notices the church door open and shuts it but fails to see any flames. Some other means of trapping the victim, such as the bolt slamming and locking itself, would have been much better. One or two last minute rescues provide some more good action.

Rev. Keith Rollins is trying to expose the methods of Boyd, the power and ruler of a small town. Boyd and another man, Gibbs, besides other nefarious deals, carry on a traffic in marriages, whereby young couples can, for the proper sums, be married without the usual delays and proofs. Boyd and Gibbs invite the minister to an open debate. Meantime they tell the outlaw gang that Rollins is a revenue spy. The gang captures Rollins and holds him prisoner. Gibbs is trapped in the church while planting evidence against Rollins and the building catches fire. Meantime Gibbs' daughter, who believes in Rollins, rescues him from the outlaws. Rollins rushes to the meeting, denounces Boyd, and then it is discovered that the church is on fire. Rollins rushes in the buring building and saves Gibbs, but he dies after exposing Boyd. Rollins wins the admiration of his congregation and the love of Gibb's daughter.

"Fan" Audiences Especially Will Take Kindly To It

Box Office Analysis for the Exhibitor

Frank Mayo as the fighting parson is quite likely to please his admirers. You can promise them some good action in "Go Straight," and even though the story is chiefly composed of typical "movie" situations it contains the kind of thrills and action that go big with a good majority, especially the "fan" crowd. Use catchlines to get them interested. Say: "He had the town's most influential man, an outlaw band and even his own congregation against him, but see how the Rev. Rollins won their admiration and respect."

Talk about the climax and the fire. This spectacular angle will appeal to a good many and you can promise them a thrill, for the fire really is well handled. It is a little different from anything Mayo has done recently, so you might play up that angle. The title will tie up nicely for exploitation and advertising stunts.

Pleasing Production With Chinese Atmosphere

Alice Brady in
"THE DAWN OF THE EAST"
Realart

DIRECTOR ..... E. H. Griffith
AUTHOR ..... E. Lloyd Sheldon
SCENARIO BY ..... E. Lloyd Sheldon
CAMERAMAN ..... Gilbert Warrenton
AS A WHOLE.....Pleasing production with splendid and artistic settings
STORY.....Introduces Chinese marriage customs and Russian refugees. Not all plausible but holds interest
DIRECTION.....Good throughout. Has managed to intensify dramatic episodes, and make the best of scanty material
PHOTOGRAPHY.....Very good. Clear and well composed
LIGHTINGS ..... Some interesting effects
STAR.....Does fair work in a difficult role. Attractive and winning
SUPPORT.....Michio Ito appears in pictures for the first time and carries important villain role with fair success. Cast capable
EXTERIORS.....Very good, give Eastern atmosphere
INTERIORS.....Quite artistic, though a little overdecorated
DETAIL ..... Well done
CHARACTER OF STORY.....Young Russian countess becomes dancing girl in China. Escapes to America to save sister and marries young diplomat. Chinese attempt blackmail
LENGTH OF PRODUCTION ..... 5,392 feet

"The Dawn of the East" is a colorful drama in which a good deal of attention has been paid to setting and atmosphere. One or two interesting situations are presented and intensified. Added to this the production shows many Chinese customs in a truthful and accurate manner. As a whole, the picture is pleasing, amusing and will satisfy the average audience.

The director has succeeded in making the very most of the material at hand. He has been careful not to allow overacting to fill in the missing gaps between the dramatic episodes. He has also taken a good deal of care with detail and type, and has almost succeeded in creating several real characters. A very lovable type is created in the part of the devoted Chinese servant, who takes care of the heroine's sick sister. His loyalty, although only incidental to the story, is consistent throughout. Not all of the other roles contain consistency of action, nor are all of the complications quite plausible.

Alice Brady stands a test in this production. She does something that is difficult to do without losing the sympathy of the audience. She pretends to marry a Chinese merchant, and accepts the dowry money so that she can escape with her sister to America. True enough, you are told that the sister needs a change of climate or she will die. It is a difficult moment, for you are very apt to lose all sympathy for the girl swindler, but you don't for Alice Brady. There is, however, nothing that would indicate that Miss Brady was taking the part of a Russian noblewoman. Both the star and the director have failed to give any clue or human touch that would indicate this. The title alone is insufficient.

Countess Natalya and her frail sister have fled the Russian Revolution and are stranded in China. Natalya becomes a dancing girl in a cafe, and is induced by a Chinese antique dealer to accept the betrothal money from a rival merchant and use the money to escape to America. This she does, not realizing that accepting the money, his ancestors constitutes the essence of the ceremony. Arriving to America she marries a diplomat, and in an attempt to extort from her the details of a treaty with China she is confronted with her Chinese husband. This attempted blackmail is foiled and the Chinese husband, realizing that she is a friend of China, burns the marriage agreement and declares a state of divorce. It is pointed out that if a Chinese wife runs away from her husband and he does not go after her to claim her, then they are divorced.

Star and Production Will Please Majority

Box Office Analysis for the Exhibitor

This production pleased a capacity house the other day at Loew's new State Theater on Broadway, and it will also please your people if you decide to run it. It is built along popular lines and would therefore to a large majority. Play up the Far Eastern idea, and also the two husbands and the blackmail plot.

Talk about the settings, for they are pleasing and look very artistic. Mention the scene where they play fan-tan, and also talk about the marriage ceremony—Chinese style. Chinese lanterns and other Eastern decorations would help fix up your lobby. Have the box office girl wear a silk Chinese coat while the show is on. It will help attract and create atmosphere for the production.

Rip Van Winkle

A WARD LASCELLE PRODUCTION

With

THOMAS JEFFERSON

Distributed by

HODKINSON

thru PATHE EXCHANGE-Inc.

A HODKINSON RELEASE

Rip Van

The "Joe" Jefferson Version of

For a hundred years, Rip Van Winkle and his famous toast have been household words throughout the length and breadth of America.

Awaiting the Exhibitor is a ready-made audience limited in extent only by the countless thousands who have read the book and witnessed the play.

In casting Thomas Jefferson for his immortal father's famous role, Ward Lascelle has handed down a heritage that had its inception in 1829, when the first Jefferson undertook the part of

Winkle

Washington Irving's Classic

Rip. In this screen version, we see the fifth of his name to perpetuate the most interesting family tradition of the American stage. This idyll of the Catskills, with its fascinating company of gnomes, its superb cast and its scenic beauties marks a distinct milestone in motion picture production.

Rip Van Winkle has exploitation possibilities unequaled among the screen offerings of the new season -- a box-office value of unquestioned pulling power.

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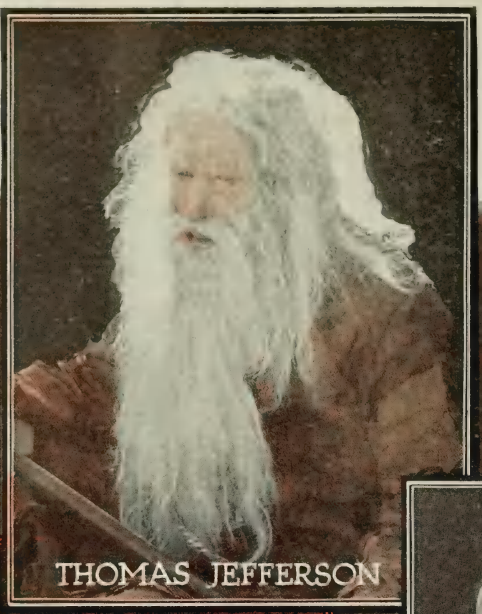

THOMAS JEFFERSON

DAISY ROBINSON

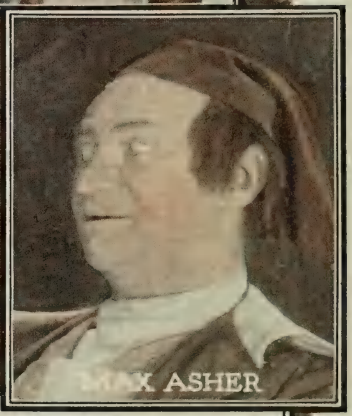
MILLA DAVENPORT

Rip Van Winkle

A WARD LASCELLE PRODUCTION

With

THOMAS JEFFERSON


MAX ASHER

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

FRANCIS CARPENTER

GERTRUDE MESSINGER

When "Rip Van Winkle" had its premier showing in Philadelphia eager children thronged the special Saturday performances.

In the cast are Francis Carpenter and Gertrude Messinger, the best loved children before the camera today.

Through its strong appeal to the kiddies "Rip Van Winkle" offers a school tie-up that means thousands of extra admissions.

Good Heart Interest in Picture With a Lesson

"THE BARRICADE"
R-C Pictures

DIRECTOR ..... William Christy Cabanne
AUTHOR ..... Dr. Daniel Carson Goodman
SCENARIO BY ..... Not credited
CAMERAMEN....William Tuers and Philip Armand
AS A WHOLE.....Moral lesson well drawn but characters are not always consistent
STORY.....Tells its message without becoming preachy even though its purpose is quite definite
DIRECTION....Satisfactory; some effective touches of heart interest; might have given more attention to characterization
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
PLAYERS.....William A. Strauss gives the best performance; Kenneth Harlan, Katherine Spencer and Eugene Borden adequate; Dorothy Richards does very well in small part
EXTERIORS ..... Few
INTERIORS ..... All right
DETAIL ..... Suitable
CHARACTER OF STORY.....Christian boy reared by kindly Jew deserts his benefactor to accomplish his own selfish ambition
LENGTH OF PRODUCTION.....About 6,000 feet

The keynote of Dr. Daniel Carson Goodman's story is selfishness, and as far as bringing out the moral lesson is concerned, Director Cabanne has succeeded very well in making it effective without allowing it to become preachy. The theme in the main is not especially original since the idea has been used before, but probably never more sincerely told, and the performance of William S. Strauss is a particularly worth while feature of the production.

Strauss does some very fine character work in the role of Jacob Solomon, and there is an air of sincerity and genuine feeling about his portrayal that distinguishes him from others in the cast whose performances are not quite consistent with the titles which introduce them. Kenneth Harlan looks the part of the young doctor, but he is not convincingly selfish nor self-centered enough to make you believe that he really wants to do the things that Dr. Goodman's story requires of him. Katherine Spencer, the leading lady, is not a suitable type. She is pleasing and quite charming, but a severe haircomb detracts not a little from her appearance. Dorothy Richards, as the daughter of Jacob, hasn't very much to do but makes the most of the opportunities she has.

The direction is first rate and the story progresses at an even rate, and the interest is well sustained. The general atmosphere of the picture would have been greatly improved if more attention had been given to characterization, particularly the roles portrayed by Mr. Harlan and Miss Spencer.

Jacob Solomon has kept his promise to a dying friend, raised his boy as one of his own, and deprived himself that Robert might become a doctor. As Dr. Brennon, the young man becomes dissatisfied with his East Side home and when the wealthy Jane Stoddard becomes interested in him, Robert sees a chance to gain the reputation which her wealth will make possible, and so they are married.

Jane objects to Robert continuing his relations with his Jewish foster-father and so the old man is quite forgotten until one day his daughter, Doris, tells Robert that long ago Jacob had sold his home to provide the money for Robert's education and that now he is being evicted. Robert meantime has become a prominent physician and though in love with Jane realizes his duty to Jacob and returns to the old home. Jane also realizes her mistake and follows Robert to help make Jacob happy.

If They Like a Story With a Moral Give Them This

Box Office Analysis for the Exhibitor

A good many people like just such stories as "The Barricade" because it contains a moral and yet does not become preachy. And in Wm. Christy Cabanne's latest production you have just this thing to offer them, and you can promise them a story that deals with something that actually occurs in real life—that of a man forgetting the one who is responsible for his success in the sudden glamor of popularity and riches. You can also promise a fine heart interest in connection with the spirit in which the kindly old Jew receives the prodigal back into his house.

Confine your exploitation and advertising to the story unless you care to use the names of director and author. Kenneth Harlan will probably be remembered as leading man in some of the recent Constance Talmadge comedies. Catchlines used with the title should attract.

Attacks Apartment House Owners Who Say: "No Children Allowed"

"WELCOME CHILDREN"
Drascena Prod.—National Exchanges

DIRECTOR ..... Harry C. Mathews
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Is preachment against landlords who refuse to rent apartments to families with children
STORY.....Not really a story with an obvious continuity; depicts troubles of nine orphaned children
DIRECTION.....Ordinary production generally; a few effective touches of heart interest and slight but good comedy relief
PHOTOGRAPHY ..... Poor
LIGHTINGS ..... Fair
PLAYERS.....No one whose name means anything; fulfill needs of story adequately
EXTERIORS ..... All right
INTERIORS ..... All that is necessary
DETAIL ..... Fair
CHARACTER OF STORY.....Eldest of nine orphans smuggles children into apartment when landlord refuses to allow them in
LENGTH OF PRODUCTION.....About 5,000 feet

This film was reviewed at a neighborhood house where it was apparantly very well received, regardless of the fact that it is not up to the standard of present day productions, contains no prominent players, and is about as unpretentious as a picture can be. Yet they seemed to like it. And the reason is probably because of an effective heart interest and the presentation of a problem that is particularly familiar to those in the more crowded districts of the larger cities. That is the landlords' refusal to rent apartments to families with children.

"Welcome Children" is a direct preachment against this housing condition, and it is probably because these people have this matter to contend with that the picture brings a definite appeal to them. There is really little or no continuity. Rather a series of incidents showing the trials of a young girl trying to find a home for her eight motherless brothers and sisters. Some skinflints rob the children of their farmhouse home, and a kindly old gentleman starts them for the city. In the city the girl and her eight charges are befriended by a warm hearted Jew, who takes the whole tribe home to "Mamma." They are given a home until the big sister can find a place for them.

Everywhere she goes the girl is told "No children taken in here." Finally Cohen hits upon a plan whereby an apartment is rented to the girl who poses as a maiden lady. The children are smuggled in on a dumb-waiter. As the waiter is passing the apartment of a young doctor he sees the children, and his curiosity leads to a discovery though he promises to keep the secret. Later the landlady discovers the existence of the eight children but the doctor intercedes, the landlady is won over and the doctor marries the girl.

Besides the heart interest there's some good comedy touches that will get laughs. One shot shows an Irishman looking at The Warheit. A caption reads: "Begorra, I thought it was the Irish World. It has shamrocks all over it." The sequence in which the children are smuggled in contains some laughs. And then when the doctor and the big sister start on their honeymoon they get out of a cab bearing a sign "Just Married." The eight children are also going on the honeymoon. An old colored lady watching on nearly faints at the sight and remarks "An' they's jest married."

Will Go Over In Certain Communities

Box Office Analysis for the Exhibitor

For neighborhood houses in the more crowded districts "Welcome Children" ought to prove a satisfactory offering. It is not suitable for big, important houses, nor will it be accepted by those who want good productions and real stories. If you think it will appeal to your patrons, it might be well to tell them that the picture takes a "crack" at landlords who refuse to take children. You could use catchlines directed to landlords and invite them to see "Welcome Children" at your theater.

You might make the title attract attention by using stills in the lobby showing the nine orphan children and run the line: "Who wouldn't give these children a home? See how selfish landlords tried to deprive them of the right to live. See 'Welcome Children' at this theater on (date).

Story With a Moral Forcibly Told and Given Good Production

Benj. B. Hampton's
"A CERTAIN RICH MAN"
Hodkinson

DIRECTOR ..... Not credited
AUTHOR ..... William Allen White
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Very good production; general careful and intelligent treatment that makes it worth while
STORY.....A moral quite forcibly presented though slightly overdrawn at times
DIRECTION.....Good; splendid attention to detail; occasionally allows scenes to be held too long
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
PLAYERS.....Robert McKim has probably never appeared to better advantage; Claire Adams and Carl Gantvoort quite successful in two of the principal roles
EXTERIORS ..... Requisite
INTERIORS ..... All right
DETAIL ..... Given careful attention
CHARACTER OF STORY.....Man whose greed for gold and power caused him to wreck many lives makes eleventh hour atonement
LENGTH OF PRODUCTION.....About 7,000 feet

In adapting William Allen White's novel to the screen, Benj. B. Hampton has adhered pretty closely to the text, both in the telling of the story and the drawing of the characters. "A Certain Rich Man" is a forcefully presented moral lesson, well acted and carefully produced. The early reels, which deal with a period early in the present century, depict quite faithfully the customs and dress of twenty years ago. Detail in this respect and throughout the picture is given careful attention.

In his desire to make a true adaptation of the novel, the producer has laid slightly too much stress upon situations and rather over-accentuated scenes for the sake of emphasis. The result is that while a direct and emphatic impression is made, still the action is slowed considerably and consequently the tempo is at times uneven. This is no serious fault, nor is it likely to directly take away from the picture's appeal, but cutting would easily remedy the condition. The comedy touches are not effective because they are obviously not a part of William Allen White's novel and have probably been inserted—though needlessly—to relieve the dramatic intensity.

Robert McKim has the leading role, the character around which the story and moral are based. McKim has probably never appeared to any better advantage than he does here. He does very good work and acts with considerable feeling and exercises the proper restraint. Claire Anderson is appealing as the girl, and Jean Hersholt makes a good deal of a character part. Carl Gantvoort is well cast as the hero, and the remainder of the cast fulfill the demands of the story very satisfactorly. Photography and technical matters are of the usual Hampton quality—very good.

Molly Culpepper marries Adrian Brownwell, a newcomer in town, in order that his money will save her sweetheart, Bob Hendricks, his father and her own father from disgrace. John Barclay, in urging Molly to marry Brownwell, gracefully covers up his own misdeeds by the girl's sacrifice. Ten years pass and Molly is still in love with Bob, though faithful to her husband in every other way. Another ten years pass and Brownwell's jealousy prompts him to shoot Bob. Meanwhile Barclay has become a powerful factor at the expense of others, and his dealings with a certain Bemis are such that the water supply is not properly filtered and Barclay's wife is one of the many who die of typhoid. His eyes are finally opened and he tries to make restitution by returning money to those whom he has fleeced. Brownwell dies, leaving the way clear for Bob and Molly to marry after waiting twenty-three years.

Given Proper Exploitation Should Go Over Nicely

Box Office Analysis for the Exhibitor

A story with a moral is always quite likely to give satisfaction, and in "A Certain Rich Man" you can promise them one that hits the point directly. Tell them it is an adaptation of William Allen White's novel. Play up the performance of McKim and say that in "A Certain Rich Man" he is not the slick, know-it-all villain type, but a covetous and crafty business man who sacrifices all the better things of life to satisfy his own selfish ambition.

A press sheet that has been carefully prepared by Hodkinson will be well worth your while securing. It contains suggestions for lobby stills, four exploitation ideas worked out in detail for your benefit, lobby decoration, suggestions for a prologue, catchlines and a complete music cue. Properly handled the picture should prove a worth while attraction both for your patrons and your box office.

Walthall Does Good Work in Crook Story of Conventional Order

Henry Walthall in
"PARTED CURTAINS"
Warner Bros.—State Rights

DIRECTOR ..... Not credited
AUTHOR ..... Tom Hopkins
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE....Crook drama with interest rather well sustained but it has no original twist
STORY.....Has a good quality of human interest; too long drawn out at times
DIRECTION.....Satisfactory for the most part; dwells unnecessary length of time on minor details
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Usually good
STAR.....Gets the spectator's sympathy in role of crook
SUPPORT.....Capable supporting company including Mary Alden, Margaret Landis, Edward Cecil and little Mickey Moore
EXTERIORS ..... Not many
INTERIORS ..... Requisite
DETAIL ..... Adequate
CHARACTER OF STORY.....Ex-convict sacrifices himself to save the good name of the wife of the man who has befriended him
LENGTH OF PRODUCTION.....About 6,000 feet

Admirers of Henry Walthall who have missed him of late will be thoroughly well satisfied with "Parted Curtains," because it keeps all the interest centered upon the star throughout the entire film. The story is the conventional crook theme, and while there are no new twists to distinguish it from some others similar to it, still the work of the star and the sincerity of his performance, which gains the spectator's sympathy are likely to put "Parted Curtains" over well enough.

Quite a good quality of human interest is obtained through the ex-convict's love for the little son of the man who befriended him, and another good point that is brought out is the manner in which people pretend to be interested in such things as prison reform, but when it comes to aiding one of the unfortunates their interest is merely of an abstract nature.

The development is based largely on coincidence and there is one situation that is not at all convincing. The man who had served a jail sentence while the guilty one escaped later meets the one who caused his suffering and much less giving him a thrashing engages in conversation with him, and again, when this same man is blackmailing the wife of the man who has befriended the convict, the latter sacrifices his happiness to save the woman.

Jenkins is released from prison, but because of his supposed crime work is refused him until he faints from hunger in front of the Masters' home and is brought in by Mr. Masters, an artist. Mrs. Masters and her husband's sister Helen, beg Jenkins to tell his story. He mentions the name of the man who caused his imprisonment, Vaughn, which startles Mrs. Masters though none notice it. Some time later, through the kindness of Masters, Jenkins, also an artist, is making good and in love with Helen. Jenkins overhears a conversation in which his former friend, Vaughn, is extorting money from Mrs. Masters. She confesses that Vaughn had wronged her before her marriage to Masters and that he is blackmailing her to keep silent. Vaughn enters the Masters' home to steal money refused him by Mrs. Masters. A combat ensues and Jenkins, to protect the woman, claims he was stealing the money and that Vaughn is a detective. Jenkins' happiness seems ruined until he saves Masters' young son from Vaughn, who had kidnapped him and held him for ransom. The truth is then discovered and everyone forgiven.

Will Satisfy Unless They Are Fed Up On This Type of Picture

Box Office Analysis for the Exhibitor

You will always find some in your audience who take kindly to crook stories, whether old or new, so to them "Parted Curtains" will give satisfaction. Henry Walthall should be remembered well enough to warrant the use of his name, and in case you showed "The Confession" it would be wise to recall his work in that.

Neither the story nor production is big enough to warrant your doing a lot of talking or exploiting, but as average entertainment it should satisfy enough of your patrons not to cause you any worry. You can build up the remainder of your program nicely with a news reel, a good comedy and perhaps a scenic to offset any complaints from those who are "fed up" on crook stories. If you think the story will bring them in, catchlines can be used effectively.

Charles Dickens'

Last Complete Novel

"OUR MUTUAL FRIEND"

Released by
F. B. WARREN
1540 BROADWAY
FBO CORPORATION
NEW YORK CITY

Human Characters

A story by one of the world's master novelists—master of character creation; master of romance; master of fun and comedy and, surprisingly, master of *good sound, thrilling melodrama.*

You will never realize fully, *until you have seen it,* how powerful and gripping a tale there is in "*Our Mutual Friend.*"

It is a story of mystery and misers; of intrigue, love, hate; a story of hidden wills and riches; of quaint, lovable people so beautifully acted that you feel almost that the characters come to life and step from the pages you are turning.

Introduce your audiences to the human people of this great story.

It is a certainty that everyone will like the theatre more after seeing "*Our Mutual Friend,*" peopled with quaint personalities as delightful as they are exceptional.

You Will Love!

Bella Wilfer: A haughty beauty spoiled by wealth who had to be tamed before learning to love.

"Pa" Wilfer: He lived for years without having all at the same time a coat, trousers and hat to match.

Silas Wegg:. "The literary man with a wooden leg:" blackguard and as lovable a scoundrel as you ever met.

John Rokesmith: Handsome, young, much in love and entangled in a mystery to which he alone holds the answer.

Mr. Venus: The frowsy and laughable bone-mender whose peculiar "art" made his romance more difficult.

Rogue Riderhood: A villain of the old school who lived and died a villain.

Mr. and Mrs. Boffin: Both dear to the heart of the millions who will always remember one of the most delightful books of the century.

The players in this notably pleasing production have never been excelled in any cast you have ever seen.

Exhibitors are always demanding pictures that provide opportunities for unusual exploitation. "*Our Mutual Friend*" is such a picture.

So simple a thing as using the eight appealing characters on the 24-sheet as cut-outs will stop virtually everyone passing your theatre and take them inside.

This is a picture of the better class that all the newspapers will talk about and praise.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

Rita Weiman's Satevepost Story Given Interesting Production

William De Mille's

"AFTER THE SHOW"

Paramount

DIRECTOR ..... William De Mille
AUTHOR ..... Rita Weiman
SCENARIO.....Hazel MacDonald and Vianna Knowlton
CAMERAMAN ..... Guy Wilky
AS A WHOLE.....Pleasing offering with good heart interest and a few effective comedy touches
STORY.....Attractive theatrical atmosphere and variety of audience appeal; one illogical twist
DIRECTION.....Very good; describes different kinds of love in convincing fashion
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
PLAYERS.....Lila Lee suitable for the most part but lacks emotional ability; Charles Ogle and Jack Holt do good work
EXTERIORS ..... Only one or two
INTERIORS ..... Very good
DETAIL ..... All that is required
CHARACTER OF STORY.....Country girl finds a place on stage through efforts of old man who befriends her
LENGTH OF PRODUCTION ..... 5,884 feet

"After the Show" boasts of no star, but Charles Ogle might easily be called the featured one of the three principals who include Lila Lee and Jack Holt, not only because of his position in the story, but also because of the good work that he does. "After the Show" has been adapted from Rita Weiman's Saturday Evening Post story which was published under the title "The Stage Door." While it is made up of but one or two situations, director De Mille has managed to round them out nicely with circumstances that keep them from becoming draggy.

There are some interesting back stage scenes, and the presentation of a musical comedy in the course of the film story that is quite complete are instances of the manner in which the interest is maintained. An effective heart interest is nicely developed in the heroine's battle between two kinds of love—love for the old man who has been her protector and love for Larry, a young man who "works with Wall St. and plays with Broadway." Fine opportunities for emotional display are presented in this situation, but Lila Lee, satisfactory in every other way, does not handle these moments convincingly. Jack Holt is well suited to the role of Larry, the rounder, who reforms and marries the girl "who is different."

The story takes a rather illogical turn as a climax. Just how the old man saw a means of preventing the girl from marrying by cutting his wrist isn't very clear. If he died he'd be in a poor way to help her, and while it is intended to bring the young heroine to her senses it doesn't gain the spectator's confidence in the same way. At it happens, his act brings about a complete reformation in the man and finds proper happiness for the girl, but the situation is too obviously manufactured.

Pop O'Malley, old stage doorkeeper and disappointed actor, opens his heart and home to Eileen, a stage aspirant who faints while waiting to see the manager after the show. Pop practically adopts Eileen and secures a place for her in the chorus. Larry Taylor, millionaire man-about-town, becomes interested in her, but Pop keeps a watchful eye upon Larry and warns Eileen against falling in love with him. Nothing Pop says can keep Eileen from Larry and she is forced to choose between them. Pop follows Eileen to Larry's home and cuts his wrist. Eileen is nearly heartbroken and realizes her mistake. She leaves Larry and returns to Pop, but Larry also has learned his lesson and decides he wants to marry Eileen.

You Can Get a Good Many In by Announcing a Picture of Stage Life

Box Office Analysis for the Exhibitor

Pictures consisting of stories dealing with stage life usually appeal to a good majority, so you should be able to please enough of your patrons with "After the Show" to put it over nicely. Of the players, Jack Holt and Lila Lee are probably the best known and you might mention their names, and Charles Ogle's work makes his name quite worthy of mention even though he may not be as well known as the others.

Say that "After the Show" is an adaptation of Rita Weiman's Saturday Evening Post story "The Stage Door," and you might recall other of her stories such as "Madame Peacock," in which Nazimova appeared, and tell them that "Footlights," a current Elsie Ferguson release, is also by Rita Weiman. Use the producer's name and stills and posters should do the rest.

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15 EPISODE ANIMAL SERIAL

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729 Seventh Avenue, New York Cable Address: Eximfilm, N. Y.

Bert Lytell Has Another Good One In "Ladyfingers"

Bert Lytell in
"LADYFINGERS"
Metro

DIRECTOR ..... Bayard Veiller
AUTHOR ..... Jackson Gregory
SCENARIO BY ..... Lenore J. Coffee
CAMERAMAN ..... Arthur Martinelli
AS A WHOLE.....Entertaining offering that might have ended with the fourth reel and been thoroughly complete
STORY.....Rather original and interestingly told; has been divided so that latter half is slighted from spectator's viewpoint
DIRECTION.....All right except that anti-climax shouldn't have been permitted to appear like the ending
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
STAR.....Does good work and is well suited to the role
SUPPORT.....Edythe Chapman practically "steals" the picture; she's splendid in this; Ora Carew leading lady
EXTERIORS ..... Some pretty ones
INTERIORS ..... Good
DETAIL ..... Suffices
CHARACTER OF STORY....Grandson of wealthy woman grows up as a crook but reforms and is happy with grandmother's ward
LENGTH OF PRODUCTION.....About 5,000 feet

This is the second worth while Bert Lytell feature which Metro is offering. "A Trip to Paradise" was released recently and "Ladyfingers" is the latest. It is a crook story, but an original one at that. "Ladyfingers" is good entertainment, and the character of the eccentric but rich old lady is the dominant keynote of the piece, and Edythe Chapman, as the old lady, practically "steals" the picture away from the star. As the keen and clever Mrs. Stetherill she does splendid work, making a very convincing person of the strange old lady who is not too old to let her lawyer "put anything over" on her, and who is continually amusing because of the surprising things which she says, such as "Protect me, my ear" and the like. Much of the comedy business is offered through her.

Director Veiller has directed the picture very well, except that he has not used the best judgment in allowing things to reach such a definite crisis when he still had so much more story to use up. So "Ladyfingers" is really divided into two sequences and the latter half or rather it is just the last reel, doesn't hold the attention as well as it might if you had been expecting it.

There is a comedy touch at the end that is unnecessary and not sufficiently funny to warrant it's being used. They have the old lady slide down a big hill right to the feet of the grandson she has disowned. In the first place, a woman as old as she is supposed to be would hardly survive the ride, much less be able to ask them to show her her great-grandson.

Wid's Daily Binders - $3.00

Invaluable for reference purposes.

You Can Promise a Rather Original Crook Story and Good Acting

Box Office Analysis for the Exhibitor

Bert Lytell in
"LADYFINGERS"
Metro

You can please most of the folks in your audience with "Ladyfingers," and if Metro will just fix up the anti-climax so that it will not appear that the story is over, they will not go out and miss the last reel that is worth while. But the end of the fourth reel is such a probable ending that they are not likely to expect any more and get out before it is over. You can tell them they'll like it as well as "A Trip to Paradise," Lytell's last one, if you played it. And be sure to tell them about the performance of Edythe Chapman. She gives a thoroughly interesting and quaintly humorous portrayal.

Exploitation should be easy, and if you go in for stunt stuff you can arrange a tie-up with the bakeries in your town by getting them to display ladyfingers in the windows with a sign reading: "How about 'Ladyfingers?' Take some home, then go see Bert Lytell in 'Ladyfingers' at the blank theater tonight."

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They Must Have Lost the Continuity On This One

Eileen Percy in
"LITTLE MISS HAWKSHAW"
Fox

DIRECTOR ..... Carl Harbaugh
AUTHOR ..... Carl Harbaugh
SCENARIO BY ..... Carl Harbaugh
CAMERAMAN ..... Otto Brautigam
AS A WHOLE.....Badly jumbled up affair both in story and production; far from entertaining
STORY.....A combination of "movie" situations put together with little semblance of continuity
DIRECTION.....Couldn't seem to get settled as to whether to make a drama or comedy picture
PHOTOGRAPHY.....All right; a new screen effect used in some scenes
LIGHTINGS ..... Satisfactory
STAR ..... Looks pretty
SUPPORT ..... Do what is required of them
EXTERIORS ..... Suitable
INTERIORS ..... Adequate
DETAIL ..... Given little regard
CHARACTER OF STORY.....Girl of slums impersonates long lost heiress only to find she really is the heiress they're looking for
LENGTH OF PRODUCTION ..... 4,106 feet

The continuity and composition of "Little Miss Hawkshaw" is so poor it would seem that the director had nothing to follow but went right ahead and shot a lot of scenes just as they happened to occur to him and finally put them all together, called it a picture and gave it a title. And then, too, he couldn't seem to establish himself on just what it should be, whether comedy or drama, and consequently he switches so frequently that it's hard for you to tell just how you are supposed to take it.

Even without considering the weakness of the story, there is no effort to have the interest sustained in any degree, and there are so many titles to read that the whole affair becomes more involved as it progresses. The prologue is reasonable enough and promises a picture rather out of the ordinary for Miss Percy, but all hope vanishes with the conclusion of the prologue.

The star's role keeps her almost entirely in the foreground and she tries hard enough to put the part over. Her bobbed hair is very becoming. Some new kind of screen is used at times in the photography. It gives the appearance of the scenes having been shot through a sieve or some fine netting. It is not used throughout the picture and if just an experiment, its value is not quite obvious.

Patsy lives in the poorer district of a large city as the adopted daughter of Mike Rorke, who owns a newsstand attended by Patsy. A prologue has established that a certain wealthy Irishman had years before banished his daughter from his home because of her love for a "commoner," and now in his old age the man is anxious to make amends by finding his dead daughter's child and so it happens that he sends his nephew, Arthur, to America on this errand.

A newsstand acquaintance of Patsy's hits upon the idea of having the girl presented to Arthur as the missing heiress. They offer sufficient evidence, and Patsy is taken to Ireland where she is presented as the Irishman's granddaughter. Meantime the girl has really fallen in love with Arthur, so confesses she is a sham, but a photograph of her dead mother and her own likeness convince her that she really is the heiress they are looking for.

May Do For Double Feature Program

Box Office Analysis for the Exhibitor

You have very little to promise them in announcing Eileen Percy's most recent offering, so if it is coming you had better use it on a double feature program or get a strong short reel subject to even things up. The title can be used if you want to get them in and don't mind hearing them kick on the way out. For catchlines you might say: "You've heard of 'Hawkshaw, the detective,' but have you seen the female of the species? Eileen Percy in 'Little Miss Hawkshaw' does a little 'detecting' and discovers she is an heiress."

Even admirers of Eileen Percy are liable to balk at this one. You can tell them it is a romance in which the missing heiress is found as a newsgirl, but beyond catchlines in connection with the story, be conservative. Say as little as possible of the comedy business because it isn't there.

Some Short Reels

Holy Smoke—Rialto Prod.—State Rights

Type of production.....1 reel animated

A splendid novelty. Offered at the Rivoli in connection with the Elsie Ferguson feature and following immediately after it created a storm of applause. Two little dolls, cleverly animated, are the feature and the manner in which they perform various antics are sure fire to bring applause. First they work with a long clay pipe which an old man is smoking, and this is really the best part of the reel. The titles are not as funny as they are supposed to be and might easily be vastly improved. And if this is done there can be no question as to their being liked. But you can run this without any hesitation, anyway. Your people are surely going to like the antics of these little figures.

"Ramblers Three"—Post Nature—F. B. Warren

Type of production.....1 reel out-doors

This is one of the Post Nature Pictures now released through F. B. Warren. It sort of takes you back to your childhood days when all was fun. Three boys named Joe, Dick and Bill are the ramblers and adventurers of this out-door, fresh air, single reeler. The boys are inspired by Mark Twain's "Huckleberry Finn" and plan a week's adventure on a home made raft. They provide themselves with a good supply of provisions and set sail at daybreak. Down the winding river they navigate their improvised craft. Soon it is time for breakfast and they fry some fish over an open fire. This is followed with a little target practice and a long walk in the woods. Soon they tire of the life and long for the comforts of home and the care of their mothers, not to mention the pancakes with maple syrup. So they all hasten home early enough to avoid punishment. "Ramblers Three" is a well constructed and amusing single reeler that will be enjoyed by any audience. The boys in the picture are real boys—imaginative and healthy. The photography is clear and some very beautiful shots have been recorded.

Screen Snapshots No. 9—Federated

Type of production.....1 reel fan magazine

The kind of people who read screen magazines will enjoy this type of a reel. A dazzling number of stars and many screen favorites appear in these snapshots. It was a difficult job to get so many stars together at one time, but the camera managed it on the night of the opening of Loew's new theater on Broadway. Among the stars to appear are Norma and Constance Talmadge, Mae Murray, Eugene O'Brien, Winifred Westover, Irene Castle, Monte Blue, Richard Barthelmess, Mary Hay, Conway Tearle and Marion Davies. Jack Dempsey also appears at the entrance of the theater and is forced to fight his way through the crowd. Last, but not least, appears Marcus Loew and his old friend David Warfield. This number is above the average of the series and will interest many.

"The Ne'er to Return Road"—Selig Rork—Educational

Type of production.....2 reel drama

Wallace Beery, Margaret McWade and Walt Whitman are in the cast of this powerful little drama dealing with the escape of a convict and a mother's love for her boy. The story was written by Mrs. Otis Skinner, and contains enough material for a full sized feature production. It deals with a mother who is waiting for her boy, not knowing that he is dead. An escaped convict falls exhausted at her door and she gives him food and drink while the story is told, in a flash-back, of how he committed the crime. An unfaithful wife, a bar room, a dude and self defense; these were the elements that made him a convict. The big punch comes when the mother learns that it was her boy that he killed. Although the mother helps him to escape he is captured by the prison officials. There is a lot of good heart stuff in this two reeler. The acting is very good and the photography up to feature standards. It was very well received when played at the Strand theater on Broadway, and should do well on any program.

"Movie Chat" No. 68—Kineto

Type of production.....1 reel scenic

This is quite an interesting little reel including a variety of subjects, and giving glimpses of many lands. It starts off with a few bits of scenery in Ireland, and then travels off to California where an Angora rabbit has been scientifically bred. This animal produces a wool that sells for ten dollars a pound. Pumping oil in Texas and some shots in South America are included in this typical "Movie Chat."

"Lorraine of the Timberlands"—Tom Santschi—Pathe

Type of production.....2 reel western

The hero in "Lorraine of the Timberlands" returns after fifteen years of wandering and finds his daughter. A flash-back tells you the story of fifteen years ago and how the villain "Black Bart," attacked his wife, and how to escape him she jumped from a cliff and killed herself. The baby was kidnapped. "Black Bart" is still active and kills one of the sheriffs. For this crime the girl's lover is suspected, but the father sacrifices himself and goes to prison. "Black Bart" plots the girl's abduction, but a terrific storm takes place and the prison walls are struck by lightning, liberating the hero, who rushes to the rescue of his daughter. This drama, built along conventional lines, is of average interest and will entertain an audience that is not too critical and does not expect everything to be plausible.

"My Barefoot Boy"—Post Nature—F. B. Warren

Type of production.....1 reel out-door

The main characters in "My Barefoot Boy" are a boy and a wire haired terrier. The dog tells the story and the sub titles are written as though he were telling them. The locations are on the farm and the time is the fall of the year. Then school days begin and this means long waits on the steps of the school house for the active little animal. But once school is over no time is lost. Into the woods they go. Then comes a good fight with a ground hog and another with a woodchuck that must be dug out of his hole. There are some very beautful shots in this single reeler. The reel has a good deal more interest than a scenic for it is filled with human touches, and a little healthy excitment takes place where the pluky little terrior burrows himself into a hole and comes out fighting the wood chuck. This type of entertainment is becoming more and more popular for program fillers.

Some Short Reels

"Screen Snapshots" No 10—Federated

Type of production.....1 reel fan magazine

Doug and Mary say good-bye to Charlie Chaplin as he sails from New York for Europe. Gloria Swanson, Ben Turpin and Dorothy Phillips also appear in this reel of "Screen Snapshots." But the most interesting sections of this reel are the shots showing Eric von Stroheim directing a scene in "Foolish Wives." The gigantic sets, some of the main players and several hundred of the extras are all shown. At noon hundreds of lunch boxes are handed out to the actors, and this gives you a pretty good idea of the size of the production. This is one of the best numbers of "Screen Snapshots" and it can be counted upon to please the film fan.

"The Frog and the Ox"—Aesop's Fables—Pathe

Type of production.....1 reel cartoon

"What," said the Emperor of the frogs swelling himself up, "is this monster bigger than I am?" "Much bigger, your majesty, much bigger," replied the courier. Then, as the story goes, the emperor swelled up till he burst with a loud report. This is the little story that leads to the moral—"Conceit begets disaster," and is illustrated in this number of Aesop's Fables, drawn by the cartoonist, Paul Terry. The animation is good and the ideas well carried out. This number is one of the best in the series and contains a good many laughs. It is very suitable for a program filler and will amuse any audience.

"The Book Agent"—Fox Sunshine Comedy

Type of production.....2 reel comedy

"The Book Agent" is an amusing comedy, but even a burlesque on "Hell" isn't likely to bring forth any big laughs. They don't resort so much to slap-stick but there are some of the old gags employed, the main one being the requirements set forth by a father which must be complied with before he will consent to the marriage of his daughter. In this case the hero is required to sell a book written by the father. His adventures trying to sell the book are presented. He has a dream in which the devil kidnaps the girl and takes her to hell. A few of the titles are funny and the burlesque on the lower region may get some laughs. Hero wins the girl when, before saving her father from drowning, he asks for her hand.

"Eve's Leaves"—Sketchographs—Educational

Type of production.....1 reel drawings

Julian Ollendorff is the artist of these clever Sketchographs and his subject this time is comparative style. He travels through the ages illustrating ladies' styles of each period. He goes way back to the Egyptian, Greek and Roman, giving the styles in vogue many years B. C. A sub-title tells you that B. C. stands for "before corsets." You are then conducted upon a personal tour through the dark and middle ages and you watch the expansion of the skirt until the climax is reached with the hoopskirt of the 17th century. From 1600 to 1900 it grows slimmer and less full. Then it commences growing shorter and shorter. The artist allows his imagination to work and gives us a little picture of what can be expected in 1930. A clever series of silhouettes is included in this amusing single reeler and gives one a pretty good idea of woman's outline in the various ages.

"Fresh Air"—Warner—Federated

Type of production.....2 reel comedy

Monty Banks is featured in this two reeler containing many stunts and hardly any story. The stunts are all good and are sure laugh getters though hardly any of them are original. There is the chicken that eats gunpowder and lays explosive eggs, and the fish that squirts in Monty's eye. There is a real bear and a man dressed as a bear, and of course one is mistaken for the other. "Fresh Air" is a good comedy of the slap-stick variety and will receive a fair number of laughs from the average audience. The action is breezy and some of the situations funny.

"The Honor of Rameriz"—Tom Santschi—Pathe

Type of production.....2 reel drama

Tom Santschi is supported in this drama by Ruth Stonehouse and Bessie Love. The action takes place somewhere near the Mexican border, and the story deals with a romantic Latin-American who fights for the honor of his friend's wife and saves the stolen gold. The story is complicated by the jealousy of the hero's wife, who follows him when she sees him ride off with his friend's wife. They all meet at a road house where the robber of the gold took refuge, and here matters are straightened out. The town sheriff also takes a part and manages to let the thief escape, but the hero gives chase and returns after justice is done. Santschi takes the part of the whimsical Latin-American, Ruth Stonehouse is the jealous young wife, and Bessie Love is the wife of the friend. The dramatic situations are forced beyond plausibility and the action is very melodramatic. The production as a whole presents little that has not been done before. The direction is uneven and some of the lighting poor. If your people are apt to be critical this is not the picture that will please them. But if they like thrillers of the melodramatic variety they will probably be pleased with this one.

"Puppy Days"—Post Nature—F. B. Warren

Type of production.....1 reel out-door

A little story is cleverly woven into this single reel Post Nature picture, released by F. B. Warren. A young dog and a boy are the main actors. In the first part of the reel they have a little encounter with a bottle of jam, and the unpleasant results of this lead them into the open. They cut across fields and take winding paths until the fishing hole is reached. Here they have pretty good luck, but in the meantime some bad boys turn a sign around and the boy and the young dog start home in the wrong direction. Soon they are lost and wander aimlessly down the railroad tracks, but a good idea flashes when they hear the train approach. The boy removes his shirt and flags the train which, coming to a halt, takes them aboard. They ride the engine and are put off at their home station. All ends happily. The picture has some good human touches, is true to nature and faithful to boy life. This is the kind of single reeler that is clean and will please almost any audience. It is amusing, has a touch of adventure and some very pretty scenic photography.

Farce Comedy with Situations All Suffering from Exaggeration

Gareth Hughes in
"THE HUNCH"
S. L. Pictures—Metro

DIRECTOR ..... George D. Baker
AUTHOR ..... Percival Wilde
SCENARIO BY ..... Not credited
CAMERAMAN ..... R. J. Bergquist
AS A WHOLE....A mild entertainment that might have been made really worth while but is over-acted and too severely burlesqued
STORY.....Not original but offers muct better possibilities than have been taken advantage of
DIRECTION.....Fair; is responsible for much of the "overdoing" both in acting and action
PHOTORAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Appears to have too much to do; does well in some comedy situations
SUPPORT.....Gale Henry and Harry Loraine spoil a perfectly good comedy duet by overacting; Ethel Grandin leading lady
EXTERIORS ..... Satisfactory
INTERIORS ..... Correct
DETAIL ..... Given sufficient attention
CHARACTER OF STORY.....Rich young fellow goes broke and then plans a fake murder to keep off his creditors
LENGTH OF PRODUCTION.....About 5,000 feet

You have to be in a very amiable frame of mind and far from having a serious thought in your head if you will accept "The Hunch" and be amused by it. Otherwise Percival Wilde's story and George Baker's production are going to prove very harassing. The story is not altogether unoriginal nor is it lacking in comedy situations, but it suffers largely from being overdone in two respects—that is the action and acting too. As a result "The Hunch" is only mildly entertaining and while it seldom becomes dull, you can't always laugh at it and again you laugh just because it is so silly.

Some of the comedy business is practically ruined because they have made too much of a burlesque of it. This is especially so with regard to the jail sequence. Gale Henry and Harry Loraine are the keeper and stenographer of a country jail. There are some fine touches i nthis bit, but they keep it up too long and both players overact and carry the idea to such extremes that it ceases to be funny.

Gareth Hughes is starred in the production and is suitable only if you will not take the role seriously. He is a very young business man who outwits a shrewd and older man in very unconvincing fashion and the older man at that, is more of a comedy character who appears throughout the picture in a high silk hat regardless of the occasion. The opening shots show Hughes "the morning after," when his valet finds him in the bathtub with an unbrella over him and the shower turned on.

Jimmy Humphrey decides that he is a business man, and in order that he may win Barbara her father insists that he first make a success of himself. Jimmy borrows money from Thorndyke, Barbara's father, and invests it all in Jerusalem Steel. The shares tumble, but Jimmy still has confidence though Thorndyke insists that he sell out. To gain time Jimmy decides to disapper, and with the assistance of Barbara and a friend, frames his own murder, planting the necessary evidence. While en route to his hiding place where he will remain until after his "murder" blows over, Jimmy is kidnapped and robbed of his money and clothing. Meantime Barbara is anxiously awaiting his arrival at her country home. Jimmy is arrested by a small town sheriff who takes him for the murderer of Jimmy Humphry (himself). Various complications follow but eventually Jimmy is released, Jerusalem Steel goes way up and they live happy ever after.

May Please Some But Is Only Mildly Amusing

Box Office Analysis for the Exhibitor

"The Hunch" is a purely farcical piece and a fairly far fetched one at that, but if you can persuade them not to take it seriously you can probably satisfy some folks with it. If the star is known and you can figure on his name bringing patronage, you can play it up otherwise trust to catchlines, posters and stills to get them in.

You can play up the title with lines such as: "Did you ever have a hunch? Jimmy Humphry's life was just one hunch after another. See how it all happens in Gareth Hughes' latest Metro production at the blank theater." Or, "To escape jail he planned a false murder for himself, but see what happened when he was taken for the man who murdered himself. 'The Hunch' didn't work the way he expected."

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Interesting Characterization and Delightful Rural Atmosphere

"HOME-KEEPING HEARTS"
Playgoers Pictures, Inc.—Pathe

DIRECTOR ..... Carlyle Ellis
AUTHOR ..... Charles W. Barrell
SCENARIO BY ..... Ellis and Barrell
CAMERAMAN ..... Walter Pritchard
AS A WHOLE.....Effective human interest and appealing atmosphere of the outdoors makes it worth while
STORY.....Contains good characterization and well sustained interest for the most part
DIRECTION.....Very good; has brought out many fine points by intelligent handling
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
PLAYERS.....No one prominent but all do very good work
EXTERIORS ..... Many very pretty shots
INTERIORS ..... Real
DETAIL ..... Satisfactory
CHARACTER OF STORY.....Man imprisoned for crime he did not commit is released and regains his place in the world by little daughter's efforts
LENGTH OF PRODUCTION.....About 5,000 feet

"Home-Keeping Hearts" presents such a delightful atmosphere of the out-of-doors that it would be liked for that feature of it if for no other reason. There are but few interior scenes and even they are the real thing, but the delightful country scenes, farmyards, pastures and the like are so numerous that the picture's pictorial value is certain.

The story isn't an unusually strong one and perhaps the construction is just a little faulty at times, but there is an underlying character drawing and human interest that pretty well covers up any other shortcomings. The relations of the characters in the opening reels are not quite definite enough. A title explaining that the woman is the wife of the diver and that the babe is his daughter would clear this up. As it is the spectator has to wait until the picture is fairly well under way before he gets the connection. This is also true with regard to the skinflint creamery owner who is also president of the school board. The first reel or so is in the nature of a prologue and would serve its purpose better by titles a little more explicit. It contains some interesting sea diving and good underwater scenes.

An effective human interest is built up through the characters of the father and the little girl from whom he wants to keep the knowledge of his long absence in prison. Thomas Swinton plays the father with a good deal of feeling. Mildred Ryan is a pleasing little girl who appears very much at home on the screen, and Louella Carr is the heroine. Edward Grace does very well in a character part. The picture contains a rather strong punch in the climax and a degree of suspense. "Home-Keeping Hearts" is always good to look at and the fairy vision seen through a bubble is very pretty indeed.

Robert Colton is released from prison where he had spent ten years for a crime he did not commit. His motherless daughter is being reared by Squire Tead, a distant relative, who owns a large creamery and is the most prominent man in a certain small town. Colton goes to live with his daughter at the Tead homestead where he works for his keep, but is constantly reminded of his jail sentence by Tead. Tead and a conspirator are aiming to discourage other farmers from starting their own creameries and is about succeeding when Tead incurs the animosity of the townsfolk because of his neglect of the little school house. Eventually Tead's methods are all exposed and he decides to do the right thing by Colton and his daughter.

Should Please Everyone Who Likes Out-of-Doors Pictures

Box Office Analysis for the Exhibitor

This is quite suitable for family trade, and because of the atmosphere of the country and the human interest should prove an acceptable offering and thoroughly worth while picture of its kind. It is not big in the sense of production nor story, but is a sincere attempt to present an interesting character study drawn against delightful backgrounds and containing many fine touches that take it quite out of the class of ordinary attractions.

There aren't any names that will mean anything at the box office, so it would be well to make the most of the title using it with catchlines such as: "Is a jail sentence a stigma upon a man forever? See how Robert Colton outlived his and won the respect and admiration of the people. 'Home-Keeping Hearts' is a plain story of plain people, full of delightful rural atmosphere." You might mention that Louella Carr is the daughter of Mary Carr of "Over the Hill" fame.

Cameo Classics present

Home-Keeping Hearts

FROM THE STORY "CHAINS" *by* CHARLES BARRELL
Directed by CARLYLE ELLIS
Distributed by PLAYGOERS PICTURES
THROUGH PATHÉ EXCHANGE INC.

FOREIGN REPRESENTATIVE FOR PLAYGOERS PICTURES
SIDNEY GARRETT
25 WEST 45TH STREET, NEW YORK CITY

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XVIII No. 15 Sunday, Oct. 16, 1921 Price 25c.

Copyright 1921, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by
WID'S FILMS AND FILM FOLKS, INC.

Joseph Dannenberg, President and Editor; J. W. Alicoate, Treasurer and Business Manager; J. A. Cron, Advertising Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00. Subscribers should remit with order.

Address all communications to
WID'S DAILY, 71-73 West 44th St., New York, N. Y.
Telephone, Vanderbilt 4551-4552-5558.

Hollywood, California: Editorial and Business Offices, 6411 Hollywood Boulevard. Phone, Hollywood 1603.

London Representative: W. A. Williamson, Kinematograph Weekly, 85 Long Acre, London, W. C. 2.

Paris Representative: Le Film, 144 Rue Montmartre.

Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

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News of the Week in Headlines

Monday

First National in letter to franchise holders says it won't countenance M. P. T. O. investigation.

Report in on "Black Beauty" case. Examiner finds no violation but Federal Trade Commission must decide.

Hugo Stinnes to invest 125,000,000 marks in films.

Tuesday

Senate Finance Committee votes for elimination of 5 per cent rental tax. Would mean saving of $6,000,000 to industry if adopted.

Cecil Hepworth, English producer, on way to America.

New York corporations total $22,999,300. Covers nine months ending September.

First National sold for Great Britain to others than regular circuit distributor.

Wednesday

Columbus Day (legal holiday).

Thursday

D. W. Griffith reported going to Bohemia to make "Faust."

Sydney S. Cohen and James J. Walker to tour country on behalf of M. P. T. O. A.

Harry G. Kosch, attorney and general manager for Independent Producers and Distributors Association.

Arrow to release Eddie Lyons comedies.

Second series of Nick Carter stories planned.

Friday

Federal censorship bill introduced in House of Representatives.

More conferences between Adolph Zukor and M. P. T. O. planned.

S. A. Lynch and Southern Enterprises, Inc., file answer to Federal Trade Commission.

August business shows increase over July. Government tax figures ready.

Saturday

"Fate," Clara Smith Hamon film, rejected by Motion Picture Commission of N. Y.

Warner Bros. plan new serial for Federated release.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Announcement

Many of our friends have long known that F. C. (Wid) Gunning, withdrew from participation in the management of WID'S DAILY several years ago, leaving the control of the publication in the hands of the undersigned.

At that time he went to California to devote himself to production affairs in which he was interested. More recently he has become identified with the F. B. Warren Corp., a distributing organization, which he controls. In view of this it is deemed advisable that this statement be made:

Wid Gunning has no participation whatsoever in the management or operation of WID'S DAILY. Its policy will remain unchanged.

In his new endeavor we extend to Wid our hearty good wishes.

JOSEPH DANNENBERG,
President and Editor.

JOHN W. ALICOATE,
Treasurer and Business Manager.

Rip Van Winkle In All His Hoary Glory

Thomas Jefferson in
"RIP VAN WINKLE"
Ward Lascelle Prod.—Hodkinson

DIRECTOR ..... Ward Lascelle
AUTHORS.....Thomas Jefferson after Washington Irving
SCENARIO BY .....Not credited
CAMERAMEN.....George Larson and David Abel
AS A WHOLE.....The well-known classic given quaintly artistic production; is very well acted
STORY.....Presents the son of Joe Jefferson in the role that made him famous
DIRECTION.....Has provided delightful backgrounds throughout; holds scenes too long occasionally
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
STAR.....A quite realistic "Rip."
SUPPORT ..... Types well suited
EXTERIORS ..... Attractive
INTERIORS ..... Good
DETAIL.....All right for the most part
CHARACTER OF STORY.....Everyone knows it
LENGTH OF PRODUCTION.....About 6,800 feet

It is undoubtedly no easy matter to present a story such as "Rip Van Winkle" in feature length and make it hold. Probably that is the reason why Washington Irving's immortal character has not made his screen debut long before this, but Ward Lascelle has undertaken to present Thomas Jefferson's adaptation of this old classic and viewed in retrospection his picture offers an interesting photoplay, not alone for the sentiment connected with the story and the performance of Joe Jefferson's son, but also because he has succeeded nicely in making it realistic and quite as you might picture it in your imagination.

"Rip Van Winkle" is always good to look at and even though the California mountains don't exactly provide an atmosphere of the Catskills, which they are supposed to, they provide some very attractive backgrounds and there are numerous pretty shots. Good photography and camera work well judged help to make the artistic side of the production worth while.

Thomas Jefferson, who plays the title role, is the son of Joe Jefferson, the well-known "old timer" whose name is always mentioned in connection with his long appearance in the part of "Rip Van Winkle" on the stage, the role later being played by his son, Thomas, so that his familiarity with the role proves an advantage and his performance here makes a realistic and characteristic "Rip." His make-up after the famous twenty-year sleep doesn't stand the close-up test very well, but there is only about one used.

Director Lascelle has maintained a fairly good interest throughout the picture, but he would have accomplished it in much better fashion had he been satisfied with five reels. Because of excess footage there are a few places where it drags noticeably and all because too much stress has been laid and sometimes because the scenes are held too long. The titles can be weeded out for the betterment of the picture. In this connection the person who wrote them has not been consistent in the dialect used. He has "Rip" saying "father" in one speech and "Fader" in another, and a Dutchman would likely say "und" not "and."

They have stuck to the original story and you are shown "Rip" incurring his wife's wrath because of his jovial intemperance and finally his meeting with the gnomes of the mountain and the drink which puts him to sleep for twenty years. "Rip" returns to the village and finds his wife married to the man who had tried to rob him of his property. One thing that Jefferson doesn't do is to express surprise at his own appearance when he wakes. The villagers don't recognize him, but he convinces his daughter who he is and the ending is happy.

Should Please Them Old And Young

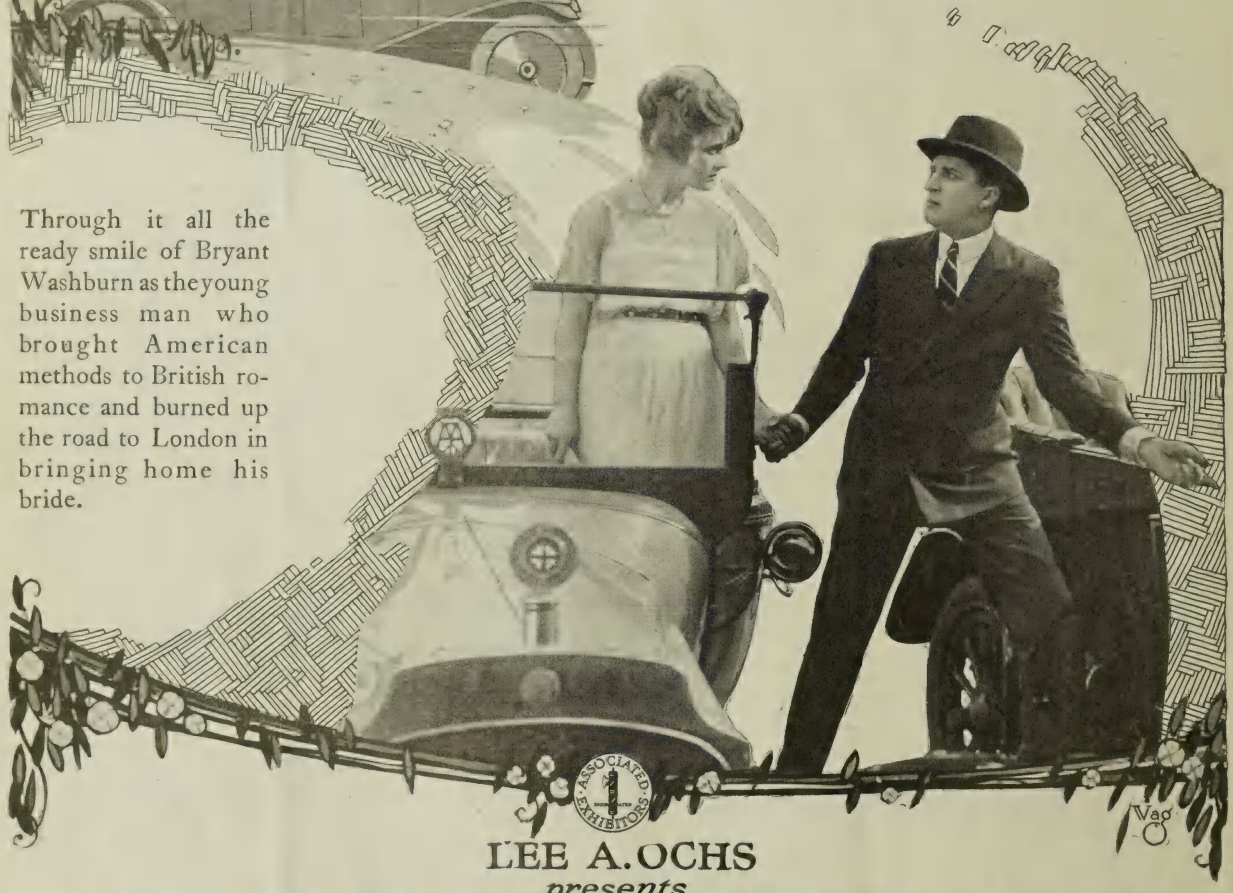
Box Office Analysis for the Exhibitor

With a title like this you ought to be able to cash in. Young and old will fall for it. Be sure to tell them it is taken from the original story of "Rip Van Winkle" so that they won't think it a modernized version with a catch in it. Stills prominently displayed will put them on the right track and in all probability enough of your patrons will know about Joe Jefferson and his long association with the role of "Rip" so you can say that Thomas Jefferson, seen in the screen version, is his son.

The kiddies especially will be delighted and it might be well worth your while to make a specialty of your matinee showings and get the younger element interested. The story offers any amount of exploitation ideas and with just a little concentration you ought to put it over to an all-around satisfaction. You might also say that this is the first of the Ward Lascelle pictures to be made for Hodkinson release.

A Pair of Eyes in a Passing Motor a quick decision — astonishing nerve — explanations — a speedy getaway — angry relatives — desperate chase — narrow escapes — complications — strategy — yielding beauty — runaway match — then a tremendous jolt and a delicious solution.

Through it all the ready smile of Bryant Washburn as the young business man who brought American methods to British romance and burned up the road to London in bringing home his bride.



LEE A. OCHS

presents

BRYANT WASHBURN

in

"THE ROAD TO LONDON"

BY DAVID SKAATS FOSTER

DISTRIBUTED BY ASSOCIATED EXHIBITORS, *Inc.*

FOREIGN REPRESENTATIVE, SIDNEY GARRETT.

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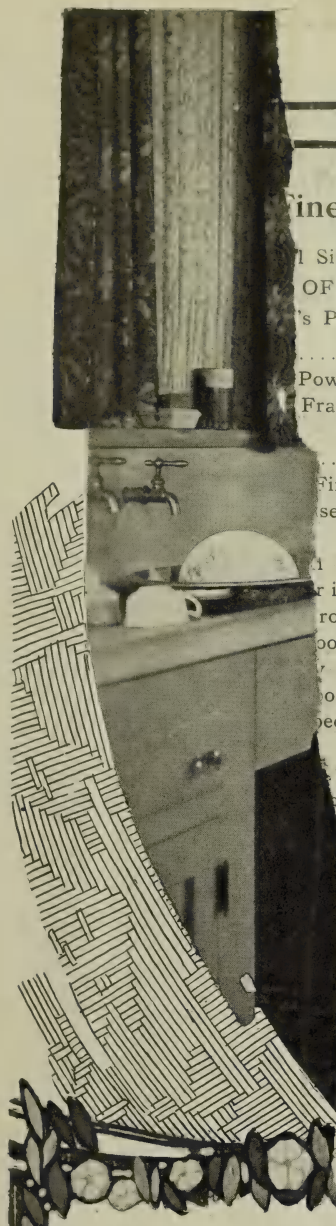

ine Production Given To Unusual Western

l Simpson in
OF CONSCIENCE"
's Productions
..... John P. McCarthy
Powers and John P. McCarthy
Francis Powers and John P.
..... Victor Milner
Fine Western, far above the
se drama and some splendid
l the West of thirty years
r in the foreground and gives
romance and actoin
ood work. Creates suspense
od throughout with several
ecial attention paid to com-
..... All right
rk and puts it over. At-
pes well chosen
Westerns with some fine
..... Satisfactory
Correct. Some titles poor
....."Murder will out."
the daughter of his mur-
ian plays hero role
ON.....About 7,000 feet

s of this Western is that away from the ordinary, l and the ending, while a wedding. The produc- pleasing and satisfactory ffering from the ordinary contains the elements of good drama and presents real people. The characters are well drawn, and the producer has made no mistake in the selection of his types. They carry on in a logical manner and act within their parts.

Russell Simpson acts in a very quiet and restrained manner. He is economical with his means, and gets over a good deal of strength and personality.

In the supporting cast both Barbara Tennant and Gertrude Olmstead do very satisfactory work in difficult roles. Ida Mckenzie is quite winning in a juvenile part, and Landers Stevens creates a good deal of hate in the part of the villain.

It is evident that the director gave a good deal of thought to his work. He avoided overacting and restrained the sentiment. He has also inserted a little legitimate comedy just before the climax to relieve the tension of the drama and make it more human. The photography is on a high plane. The hand of the art director, Lewis E. Meyers, is also evident and not too aparent. This is as it should be. The blizzard scene in the early part of the production is well staged and splendidly photographed.

The story deals with a man's conscience and the torments thereof. Unfortunately this theme, which is almost Russian in character, is over-shadowed by other interests and for a long time the soul of the murdered is neglected. The action takes place in a small Western town in which Wade Curry is the keeper of the primitive hotel. He kills his mining partner in order to gain possession of the child, but the little girl is saved by a traveler who turns out to be the brother of Wade Curry's mistreated wife. In the fight that follows Curry shoots his wife and throws the blame upon the brother who manages to escape with the child. Ten years later their lives are picked up again in California. The child has grown and Curry accues her guardian of the murder. But his conscience takes hold of him and his guilt is soon made apparent.

THE HAL erent From The Usual And Should Attract

Box Office Analysis for the Exhibitor

ld and well presented, and should please and attract. h your people will fail to see fair dramatic and good pic- fight in the first part of the old the attention. And the nany a throat.

Tell them about the brother that fights for his sister's honor and saves the child of a stranger in a blinding blizzard. Speak about the star, for his personality is certain to be liked. Keep them guessing. Perhaps a catch line like this might do: "What is nature's greatest punishment?—see 'Shadows of Conscience.'" Or, "How many years can a man live in the 'Shadows of Conscience'?"

FOREIGN REPRESENTAT VE
FOR ASSOCIATED EXHIBITORS
SIDNEY GARRETT

THE WISCONSIN NEWS

CHAT OF MOVIE PLAYS AND THE PLAYERS

By Lucy Strong

"Handcuffs and Kisses" Shows Elaine Hammerstein's Finest Screen Work

IF you enjoy having your heart torn in sympathy with a poor, abused heroine whose beauty and sweetness immediately win your heart, and if you dote on happy ending films with the heroine triumphant in the last act, then, when Elaine Hammerstein's latest Selznick picture appears, see it.

It is called "Handcuffs or Kisses," and it is quite as unusual as its name. In the first place, it is the best picture Miss Hammerstein has made. She has steadily forged ahead since those first days when we saw her on the screen and probably whispered to our neighbor that it was lucky she had family influence, fortune and beauty to keep her there, as her ability to act didn't impress one. She can and does act now. Judging from her work in this latest picture, seen recently at a private screening, my opinion is that she ranks as high in her ability to act as those early Selznick stars, Norma Talmadge and her even more talented sister, Constance.

Secondly, "Handcuffs or Kisses" is wholly new as to situation. The heroine, abused and goaded into rebellion by a fiendish stepmother, is incarcerated in a girl's reform school. Conditions pictured are said to be exactly those of a certain New York reformatory that was investigated and the officers of which were made to account to the state for unparalleled cruelties practiced. Verses that adequately describe the sensations of the helpless prisoners there are found in Oscar Wilde's "Ballad of Redding Goal," and several quotations from this give dignity to the subtitles.

In her efforts to get away from these horrors, the girl becomes a housemaid, and her mistress' husband subjects her to insult. She escapes and finally finds employment as a "companion" to a notorious woman who keeps a de luxe gambling establishment. How she is coveted in marriage by a millionaire habitue of the place and finally rescued by "her own true love" make an intensely interesting tale and one that is fascinatingly told by Miss Hammerstein and her supporting cast, headed by Robert Ellis, director of note, and in this picture a most satisfying exemplar of the photoplay hero type.

The careful attention to even the smallest detail, the sumptuousness of the sets used in many of the scenes and the artistry displayed in the work of the actors mark the picture as exceptionally fine. It is contracted for to be shown in the Strand houses in the city and throughout the state.

ELAINE HAMMERSTEIN.

THIS granddaughter of a famous grandsire bids fair to become more illustrious than her forebear, Oscar Hammerstein, known from continent to continent in operatic and stage circles. Her latest picture, "Handcuffs or Kisses," a Selznick production, displays her growing powers as an actress and stamps her as one of the most beautiful women of the screen.

They Like
ELAINE HAMMERSTEIN
in Milwaukee
-and Everywhere

Rupert Hughes Writes One For Tom Moore

Tom Moore in

"FROM THE GROUND UP"

Goldwyn

DIRECTOR ..... E. Mason Hopper
AUTHOR ..... Rupert Hughes
SCENARIO BY ..... Rupert Hughes
CAMERAMAN ..... John Mescal
AS A WHOLE.....Another Rupert Hughes story; amusing but hasn't as many laughs as usual Tom Moore pictures
STORY.....Very slight and highly improbable; obviously built for the star though it doesn't keep him very busy
DIRECTION.....Satisfactory; some very effective touches but not enough of them
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
STAR.....Portrays an Irish laborer in real fashion
SUPPORT.....No comedy character other than star's; Helene Chadwick adequate as heroine; others suitable
EXTERIORS ..... All right
INTERIORS ..... Correct
DETAIL ..... Usual good Rupert Hughes titling
CHARACTER OF STORY.....All the way from valet to a steam shovel to successful contractor with Tom Moore
LENGTH OF PRODUCTION ..... 4,495 feet

The Capitol this week follows up Rupert Hughes' "Dangerous Curve Ahead" with another of that author's stories "From the Ground Up," which he has written for Tom Moore. While the usual quality of Hughes' sub-titles is retained in the Moore picture the story isn't nearly as amusing as some previous Moore vehicles. It is altogether too slight. Although Director Hopper has managed to keep the interest pretty well until the end, and you feel satisfied for the time being, you're not likely to go out and remember much about it.

The comedy is all on the surface and not the sort that sinks in and makes an impression, so that at best "From the Ground Up" is a fairly amusing farce comedy that gives Tom Moore a role to which he is well suited and which he makes the most of in his own pleasing way. And he does some "progressing," since the part elevates him from a steam shovel worker all the way up to a contractor. Helene Chadwick does very nicely as his leading lady.

E. Mason Hopper has brought out the best of the comedy situations effectively and usually made the most of the opportunities that presented themselves. The story is so slight that he has done very well to keep the interest up, and a few instances of padding aren't likely to cause any break for the average spectator. The business of the contractor's son playing "come-and-get-me" on some girders doesn't belong.

Terence Giluley, a laborer, is admired by Philena Mortimer, the contractor's daughter, because of his happy disposition, so she gives him a dollar in exchange for his harmonica. Terence is insulted and vows to return the bill at some future time. Then Mortimer is forced to sell his interest in the big building which he is putting up to Carswell, his opponent, and bankruptcy forces him to retire, while Philena decides to take up stenography so that she can get a position and help her father.

Meantime Terence has been made foreman and has steadily climbed the ladder until finally he goes into the contracting business for himself. He decides to become educated and at night school meets Philena. Later she applies for a position in his office and gets a permanent one as his wife.

Not As Many Laughs But A Typical Tom Moore Production

Box Office Analysis for the Exhibitor

"Dangerous Curve Ahead" was so good that perhaps "From the Ground Up" doesn't satisfy as well as it might have if Rupert Hughes' comedy of married life hadn't just preceded it. E. Mason Hopper was also the director of that picture as well as this one.

But by itself, "From the Ground Up" offers a good wholesome humor and will be thoroughly well received by the star's admirers. His pleasing manner and ability to portray the wit of the Irish is unmistakable, and the part of Terence Giluley might be likened to the role he played in "Hold Your Horses," a street cleaner. His name will be sufficient to bring them in in most places and you can use Hughes' name as well.

Excellent Production Of Famous Love Story

"JANE EYRE"

Hugo Ballin Prod.—Hodkinson

DIRECTOR ..... Hugo Ballin
AUTHOR ..... Jane Eyre
SCENARIO BY....Adaptation of Charlotte Bronte's famous novel by Hugo Ballin
CAMERAMAN ..... Not credited
AS A WHOLE.....Excellent presentation of well-known story should be sure fire with women patrons
STORY ..... One of the old classics
DIRECTION.....Tempo a little slow at start; otherwise excellent
PHOTOGRAPHY ..... Very fine
LIGHTINGS.....At times too harsh on Mabel Ballin
CAST.....Mabel Ballin gives excellent performance; Norman Trevor lives close to the character; Kent hasn't much to do
EXTERIORS ..... Splendid
INTERIORS ..... Very fine
DETAIL.....Carried out in typical manner by Ballin
CHARACTER OF STORY.....How sweet nun-like girl eventually marries man she loves after his insane wife kindly passes away
LENGTH OF PRODUCTION.....6,650 feet

Out from the mist of bygone years they came—Jane Eyre, her shrewish aunt, Fairfax Rochester, his insane wife, her keeper, Grace Poole, and all the rest, and they brought with them the scent of rosemary and heliotrope and all the beautiful memories that women love to have and to hold. And Hugo Ballin has made them seem real and lifelike, each to their character in what probably is the best thing he has yet produced for the screen.

Ballin revels in things beautiful, and the props and appointments, the settings and the period of 1832 gave him a great opportunity, of which he has taken decided advantage. And so all of the characters of this musty but rich old love story or romance pass through the screen much as Miss Bronte would have had them in life. So they build and build, living naturally, even to the end.

Don't think there isn't material for a "movie" in this classic, because there is. A lot of it. You see the ghost-like apparition, with clawlike fingers scraping the walls time and time before you are finally told it is the insane wife of the hero. And there are a lot of creepy moments that will get your people on edge. Then there is a fine floor-breaking fire scene for a thrill, and a sweet clutch for the finish. It has a lot of material that will be liked. It runs too long; some cutting might well take place in the first two reels to speed the action. But this is a trifling matter.

Certainly Ballin has caught the spirit and atmosphere of this romance of bygone days and has handled it beautifully. The customs, the furnishings, the environment is surely there. And some of the prettiest photography that has been seen in a long time. Some of the locations are unusually fine.

Mabel Ballin and Norman Trevor make the entire cast. Mabel Ballin gives one of the best of her characterizations, the nun-like part gently fitting her. Trevor does excellently as the embittered Rochester, married to a lunatic and loving Jane. But there is little for anyone else in the cast, although there are about a dozen others.

Get Behind This And It Will Work Out All Right—But Work

Box Office Analysis for the Exhibitor

A lot is up to you as to what happens with this one. Here you have a classic, an adaptation of a famous love story which the mothers of the present generation just "loved to death." It wasn't only a best seller, it went miles beyond that. You could find it on the parlor table of every home—where they had a parlor—25 years ago, and before that. But you have got to get behind this one. You will have to give it all you have because it isn't the type of picture that will just get going. You have to help. And you have a lot of ways to do it. You have the authoress' name, which was a household word a long time ago. You can line up "the best people" of your town by recalling the famous story. Appeal to the people who read and think and that will get some coming in addition to your regulars. To them make an appeal based on the charm of the love story, the beautiful production, and tell them they are sure to like it. There is a good thrill in the insane wife who is not known until nearly the end. Talk of the romance, the love interest, and this should get the younger ones interested.

REALART STAR FRANCHISE

License for Thirty-six (36) Photoplays, Starring Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley, Alice Brady, May Mc Avoy

Season of 1921-1922

AGREEMENT made in triplicate this .... day of .... , 192........, between REALART PICTURES CORPORATION, a Delaware corporation, hereinafter called the "Distributor," party of the first part, and .... hereinafter called the "Franchise Owner," party of the second part, owner or lessee of and operating the .... Theatre, located at Number .... Street, City (Town) of .... , County of .... , State of .... , such agreement being made and entered into at the .... Exchange of the Distributor, WITNESSETH:

WHEREAS, the Distributor proposes to release during the period of one year commencing on or about September 1, 1921, thirty-six (36) photoplays, in each of which one of the following stars shall enact a leading role, to wit: Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley, Alice Brady, May McAvoy—no one star appearing in more than eight (8) of said photoplays; and

WHEREAS, the Franchise Owner desires to exhibit thirty-six (36) of said photoplays in the above named theatre;

NOW, THEREFORE, in consideration of the mutual covenants herein contained, the parties hereto hereby agree as follows:

FIRST: The Distributor hereby grants to the Franchise Owner a license to exhibit, at the above named theatre only, at the times hereinafter provided, thirty-six (36) motion picture photoplays in which the Distributor shall have copyright, released or to be released by the Distributor as aforesaid, such license being upon the terms, agreements and conditions hereinafter set forth. To enable the Franchise Owner so to exhibit said photoplays and as an incident to said license, the Distributor will lend to the Franchise Owner one positive print of each of said photoplays and the Franchise Owner will accept such prints for the sole purpose of exercising said license and of using said prints in accordance with the terms and conditions of this agreement.

SECOND: The Franchise Owner agrees to exhibit each of said photoplays at the above named theatre, for .... consecutive days, upon the dates designated by the Distributor. The Distributor agrees to mail or deliver to the Franchise Owner from time to time, at least two weeks prior to the dates of exhibition fixed therein, written notice designating the photoplays and the dates in accordance with the following paragraph, upon which the Franchise Owner shall be entitled to exhibit the same. In the event that the Distributor is unable to deliver a photoplay on the date so designated, from prints then on hand at its above-mentioned Exchange, the Distributor may at any time give notice changing the dates and the photoplays so designated.

The Franchise Owner agrees to exhibit the said photoplays in accordance with the aforesaid notices, on the days of the week checked or otherwise indicated on the schedule below, in each period of seven (7) consecutive days in successive periods of fourteen (14) days, beginning .... 192........, it being understood that seven (7) days shall intervene between each such fourteen (14) day period, ~~except that the eighteenth~~ such period shall immediately follow the seventeenth period.

DAYS OF THE WEEK WHEN PICTURES ARE TO BE PLAYED						
Sunday	*Monday*	*Tuesday*	*Wednesday*	*Thursday*	*Friday*	*Saturday*

THIRD: The Franchise Owner shall have the .... run of each of said photoplays in the zone or other locality hereinafter designated, following the pre-release showing thereof (if any) therein: ....

....

....

If a zone is specified herein, it shall be understood to be the zone defined in the records or on maps on file in the office of the Distributor. A run shall not be exclusive, unless so expressly designated herein. The Distributor or its licensees may exhibit any said photoplay elsewhere in said zone or locality immediately following its run at the said theatre of the Franchise Owner.

If the Franchise Owner shall fail to exhibit any photoplay at the time designated as in Article Second provided, either because of neglect or refusal so to do or because of breach of this agreement on account of which the Distributor shall be entitled to withhold delivery of said photoplay, the Franchise Owner shall lose, and in such event does hereby waive, the right to the priority of run specified in this article with respect to such photoplay.

FOURTH: The Franchise Owner agrees to pay to the Distributor, at its above-mentioned Exchange, for the license hereby granted the sum of .... Dollars ($....................), in instalments which shall be due and payable as follows: .... Dollars ($....................) upon the execution hereof, the receipt whereof is hereby acknowledged; and a sum equal to one thirty-sixth (1-36) of the total fee, that is .... Dollars ($....................) on Monday in each period of seven (7) consecutive days in successive periods of fourteen (14) days, beginning .... 192......., until the full license fee hereunder shall have been paid, it being understood, however, that seven (7) days shall intervene between each such fourteen (14) day period. If any such Monday shall be a legal holiday, such instalment shall be due on the next day not a legal holiday.

As long as Section 906 of the Revenue Act of 1918 shall remain in force, the Franchise Owner agrees to pay to the Distributor a sum equal to the Five Per Cent. Film Rental Tax, computed on and payable at the same time as the instalments of license fee. In the event of any change in the present tax on film rental, the rate shall be increased or decreased accordingly. Should any other state or federal tax be imposed in lieu of or in addition to said tax, the Franchise Owner shall pay to the Distributor upon demand a sum equal to such tax.

FIFTH: The Distributor agrees that it will use its best efforts to have a print of the photoplay next to be exhibited by the Franchise Owner, at its above-mentioned Exchange for delivery to the Franchise Owner in time for showing in the theatre aforesaid on the date specified in the notice referred to in Article Second. The Distributor shall not be liable in any way for failure or delay in making delivery of any photoplay by reason of accidents, labor troubles, fires, delays of common carriers, orders of court, ruling of censors, delays in completing negative or positive prints of any photoplay or destruction thereof, failure or delay of any other franchise owner or exhibitor in returning a print to the Distributor, or other causes not within the control of the Distributor, whether of a similar or of any other nature.

5. The Franchise Owner agrees to deliver to the above-mentioned Exchange of the Distributor or to such other address as the Distributor may direct in writing, by the fastest reliable means of transportation (with the containers properly addressed), all prints of photoplays and all reels, containers and other accessories furnished by the Distributor, immediately upon the termination of the period fixed in the aforesaid notices of exhibition for the showing of said photoplays. The Franchise Owner shall pay all delivery charges both ways, and agrees that all carriers shall be the agents of the Franchise Owner and not of the Distributor.

6. If the Franchise Owner shall use or retain any print delivered hereunder beyond the authorized period of exhibition, or shall fail to deliver the same in accordance with the provisions of Section "5" of this Article, or if any print delivered to the Franchise Owner is run at any theatre other than the one specified herein, in the interval between delivery thereof to the Franchise Owner and redelivery thereof as directed by the Distributor, the Franchise Owner shall forthwith pay to the Distributor for such use, retention or delay in delivery, an additional license fee of twice the pro rata amount per day for the license under this agreement, for each day of such use, retention, or delay, and further shall hold the Distributor harmless on account of any loss, damage or expense resulting therefrom.

EIGHTH: This license and agreement is personal to the Franchise Owner and may not be assigned to or exercised by any other party whatsoever without the written ...nt of the Distributor. The transfer by the Franchise Owner of its interest in the above mentioned theatre or in the operation thereof shall not relieve the Franchise Owner from ...ability and obligations under this agreement.

NINTH: If the Franchise Owner shall default in the performance or observance of any term, agreement or condition herein contained or in the performance of any ...er contract between the parties hereto, the Distributor shall have the right to withhold delivery of any photoplay until such default shall have been cured, or at the Distributor's option, terminate this agreement and the license hereby granted, by mailing or delivering to the Franchise Owner a written notice of its intention so to do, and in the event of such termination, ...e Distributor shall retain to its own use all moneys theretofore paid to it by the Franchi... ...the Distributor of any such default or defaults or any consent given by the Distributor, shall be a waiver or consent in the specific...

The rights and remedies herein enumerated shall be in ... ...medies which the Distributor may at any time have at law or in equity.

TENTH: Any claim by the Franchise Owner arising he... ...d to the Distributor at its Exchange where this agreement was entered into, within twenty (20) da... ...time when and place where said claim arose and the nature and substance of the c... ...tion precedent to the maintenance of any action or proceeding upon such claim. ... ...ent or default upon which the claim is based, and no such action or procee...

ELEVENTH: This license shall not be ... ...Manager, and until so executed shall be deemed to be an application ... ...payment of money tendered as the first instalment hereunder ... ...license agreement or addition thereto shall be valid unless i...

All negotiations ar... ...shall be binding upon the Distributor.

....

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....

....

Recommended ....
(Manager)

....

Credit to ....
(Salesman)

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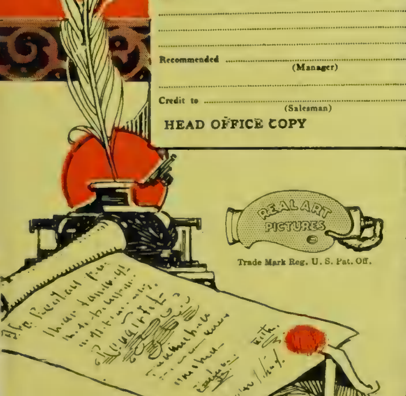

Trade Mark Reg. U. S. Pat. Off.

A Contract Has Two Sides

You read much about what the Exhibitor is obligated to do, but hear little about the Distributor's pledges. A *Realart Star Franchise* imposes very definite obligations on the Distributor.

Realart obligates itself:

—To produce and *deliver* 36 productions, starring Bebe Daniels, Mary Miles Minter, Constance Binney, Wanda Hawley, Alice Brady and May McAvoy. 36—no more, no less—no hold-outs or hold-overs for bigger prices.

—To supply these productions as a season's service, not as individual pictures;

—To guarantee that no one star will appear in more than eight pictures during the season;

—To deliver pictures on specified dates, fixed for a full year in advance at the time a Franchise is signed;

—To divorce playing dates from paying dates and accept remittances on the instalment plan;

—To declare at the outset exactly what the complete service shall cost for a year—no special assessments;

—To provide adequate exploitation and advertising service for each production.

BEBE DANIELS

"The Good Little Bad Girl"

IN

THE SPEED GIRL

It's Bebe at her daringest, dashingest, good-little-bad-little-girlishness. She is bewitching on horseback, unbeatable in her speedster, dazzling in her airplane —and lovable in jail.

Sign a Realart Star Franchise and speed for prosperity!

Adapted by Douglas Doty from
an original story by
Elmer Harris
Directed by Maurice Campbell

MONEY. Money to burn! That was the whole trouble. He wrapped his soul and body in his millions and with them bought exemption for his family from every social responsibility,

And then one day while out driving with her lover this money-maker's daughter ran over a boy.

As her father again reached for his check book, the daughter saw the cowardice of hiding behind money bags. And she rebelled.

The battle of wills that followed was nothing less than thrilling.

Here is offered another opportunity for Alice Brady's dramatic fervor and emotional fire, and her rare gift of wearing clothes like a thoroughbred.

Your audience will appreciate both.

There's a Branch Office Near You——
Within a few hours of your theatre by mail, or a few minutes by wire there's a Realart Service Station manned by competent, courteous, co-operating people who are there to give you service that really serves.
Joseph L. Marentette
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Atlanta.
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5 Isabella St.
Boston
Harry E. Lotz
254 Franklin St
Buffalo
M. W. Davis
28 West 4th St.
Charlotte
Harry W. Willard
845 South Wabash Ave.
Chicago
Mark Goldman
Film Exchange Bldg.
Pioneer & B'way.
Cincinnati
James B. Reilly
200 Bangor Bldg.
Prospect Ave. E.
Cleveland
L. E. Harrington
1924 Main St
Dallas.
Oren J. Woody
922 South Olive St.
Los Angeles
John N. MacMeekin
1742 Glenarm St
Denver
Ralph B. Quive
303 Joseph Mack Bldg.
Detroit
David R. Blyth
1710 Wyandotte St
Kansas City
M. E. Maxwell
801 Produce Ex. Bldg.
Minneapolis
Lester W. Adler
130 West 46th St
New York
Truly B. Wildman
944 Perdido St
New Orleans
James S. Hommel
1018 Forbes St.
Pittsburgh
Sherman J. O'Brien
1216 Farnam St.
Omaha
Albert W. Eden
253 North 13th St.
Philadelphia
Floyd Lewis
3626 Olive St
St. Louis.
Paul R. Aust
2012 Third Ave.
Seattle
Ben J. Simpson
209 Golden Gate Ave.
San Francisco
Louis Reichert
806 Mather Bldg.
916 G. St. N. W.
Washington
REALART
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Average Offering That Is Mildly Amusing

Gladys Walton in
"HIGH HEELS"
Universal

DIRECTOR ..... Lee Kohlmar
AUTHOR ..... Louise B. Clancy
SCENARIO BY .....Wallace Clifton
CAMERAMAN ..... Earl Ellis
AS A WHOLE.....Mildly entertaining piece that has highly improbable situations but keeps star in foreground nicely
STORY.....Very slight; aims to show character development, but it is not brought out strongly
DIRECTION.....Fair; brings out some good bits with two kiddies who brighten it up considerably
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Is given good prominence but again fails to handle emotional moments very well
SUPPORT ..... Suitable
EXTERIORS ..... Satisfactory
INTERIORS ..... Adequate
DETAIL.....Appears to be correct
CHARACTER OF STORY.....Society girl loses her father and her money but adapts herself to the situation by gradually acquiring good sense
LENGTH OF PRODUCTION.....4,541 feet

A short time ago Gladys Walton appeared in a feature which Universal called "Short Skirts," and even though that title didn't have much to do with the picture you were at least given a few close-ups of "Short Skirts," but in "High Heels" there is no evident excuse for the title other than the service it performs of giving the picture a name. But at that it is as good a title as any other would probably be.

"High Heels" is an average offering and will most likely please admirers of the star, although she hasn't the usual flapper role in this and the kind that suits her best. She is called upon for some emotional display again in this picture, but she evidently can't do it. When told that her father is dead her actions look more as though she was pouting over something rather than grieving for the loss of her father. Otherwise she does very well and wears plenty of pretty frocks and a general variety of clothing running all the way from a rain outfit to pajamas. The supporting company is adequate but not important.

The author of the story has presumably tried to make a character study of the principal role, following it through the various stages of reformation, or, in this case, adaptation, since the rich little flapper is brought to meager resources and the responsibility of caring for her two young brothers. A heart interest is attempted in the person of the cripple brother, who is just a superfluous character.

Christine Trevor is a spoiled and selfish society girl who neglects her little twin brother and sister and her crippled brother. When her father dies suddenly after losing his fortune, Christine, for the first time, takes an interest in her family. Her whole character is changed. From a pert girl she becomes a sympathetic woman. She wins the esteem of her father's enemy. She finally comes to realize that her former society sweetheart is worthless and that the young family physician who has guided her through her troubles is worthy of her love.

There is a fairly good thrill in the form of a fire in the last reel. It is quite realistic and gives the heroine a fine chance to win the admiration of her audience in the rescue scene provided.

Will Satisfy Star's Admirers But She's Had Better Stories

Box Office Analysis for the Exhibitor

The star's name and possibly the title will attract, so you can play them up with stills and catchlines if you want to get them in. Should you think that the story will interest them say: "She was pampered by an over-indulgent parent, but see how she managed when left to her own resources. See Gladys Walton's latest picture, 'High Heels,' at the blank theater."

Or if you want to do a little exploitation you could easily arrange a tie-up with the shoe shops in your city by getting them to display an announcement of the picture's showing in their show windows, together with some high heeled footwear. Various other stunts can be worked to get them interested.

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WATCH GOLDWYN!

Features An Excellent Performance By The Star

Constance Binney in
"THE CASE OF BECKY"
Realart

DIRECTOR ..... Chester M. Franklin
AUTHOR ..... Edward Locke
SCENARIO BY ..... J. Clarkson Miller
CAMERAMAN ..... George Folsey
AS A WHOLE.....An excellent performance by Constance Binney but pleasure depends upon individual interest in hypnotic science
STORY.....From the Belasco stage play; more improbable than mysterious in picture form
DIRECTION.....Satisfactory especially in the manner in which he presents the star
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
STAR.....Does some splendid work in sort of female "Jekyll and Hyde" role
SUPPORT.....Glenn Hunter, Frank McCormack and Montague Love suitable
EXTERIORS ..... All right
INTERIORS ..... Good
DETAIL ..... Requisite
CHARACTER OF STORY.....Girl held under hypnotic influence of foster parent is finally saved by doctor who proves to be her father
LENGTH OF PRODUCTION.....5,498 feet

The attraction of Realart's screen version of David Belasco's stage play is by all means Constance Binney's performance. It is the best thing she has done snice "39 East" because it gives her real opportunities to display her dramatic ability and she makes good use of every moment and her role of dual personality is performed in truly "Dr. Jekyll and Mr. Hyde" fashion. She lends fine distinction to the part and her work is by far the best thing in the picture.

The entertainment value of "The Case of Becky" would seem to resolve itself into a matter of individual taste and interest. If you are a believer or are interested in hypnotic science, the theory is attractively expounded and diagnosed to convince you of its plausibility. But right here is where the division of opinion is likely to come in. Everyone won't be convinced nor will they accept the facts as sufficiently probable to hold their attention. The truth is the average audience will contain a very small majority who will know anything at all of the subject treated.

It is likely that the Belasco stage play was well received because Belasco has a faculty for promoting a plot in a way that makes it attractive because of its mysterious atmosphere. But Belasco didn't make the screen version and so it is the scienitfic angle that is given the prominence in preference to an atmosphere of mystery. Montagu Love as the hypnotist does good work if you don't mind grim close-ups of his eyes and weird poses.

Dorothy Stone is the step-daughter of Balvano, a hypnotist who travels with a circus. Before the mother dies she warns Dorothy to run away from Balvano because of his sinister influence and power over the girl. She disappears and is taken into the household of Mrs. Arnold. Dorothy has quite forgotten Balvano and is happy in her love for John Arnold. The evening that John gives Dorothy her engagement ring, the glitter of the stone brings back the influence of Balvano and the stone which he used to flash in her eye. She temporarily assumes her other personality and acts like a mad woman. Later she cannot explain her case, but a neighboring physician, Dr. Emerson, becomes interested in her. He takes Dorothy into his home to study her. Balvano learns of her whereabouts and visits her in secret, leaving her in a mad state. The Doctor recognizes Balvano as the man who forced his wife and child to leave him years before. Later Dorothy is cured and learns she is the doctor's daughter while Balvano shoots himself.

Its Success Will Likely Depend On Individual Tastes

Box Office Analysis for the Exhibitor

You can probably please everyone with Constance Binney's performance, but it will be up to you to use your own judgment as far as the story is concerned. The picture offers plenty of exploitation possibilities that will get folks interested and bring them in. If you want to take a chance on having them like it you can go the limit, but by saying that it is a story of hypnotic influence you will be giving them a pretty good idea and they can be guided accordingly.

Play up the dual personality role of star and you can feel thoroughly safe in promising a fine performance. You will undoubtedly attract attention by calling it the female "Dr. Jekyll and Mr. Hyde." You might also recall that it is an adaptation of the Belasco stage play and secure the cooperation of any local cult or society interested in such things as hypnotism.

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Hackneyed Situations For The Most Part In This Story

Hobart Bosworth in
"BLIND HEARTS"
Asso. Prod.—Asso. First National Pict.

DIRECTOR ..... Roland V. Lee
AUTHOR ..... Emilie Johnson
SCENARIO BY .....Joseph Franklyn Poland
CAMERAMAN ..... J. O. Taylor
AS A WHOLE.....Slow-moving "movie" drama that drags badly in spots and suffers from poor direction
STORY.....Built upon the time-worn "hold-out" theory; instead of the one person speaking, the complications pile on
DIRECTION.....Frequently poor; the construction generally is weak; some good detail work
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Satisfactory
STAR.....Suited to the role but he has done much better work
SUPPORT.....Helen Forbes, Madge Bellamy, Raymond McKee, Wm. Conklin and others satisfactory
EXTERIORS ..... Artificial
INTERIORS ..... Fair
DETAIL ..... Suffices
CHARACTER OF STORY.....Man goes through life with grudge against his best friend only to learn he is innocent at the close
LENGTH OF PRODUCTION.....5,488 feet

Hobart Bosworth has done such really worthwhile things in pictures that it is disappointing to see him cast in so mechanical a "movie" as "Blind Hearts." The plot is composed of regulation stock situations that have been used so many times and building towards a climax so obvious that it's almost a waste of time to wait for it. You're a lap ahead of it all the way through.

Emilie Johnson's story consists of the very trite situation in which a man refuses to speak what is on his mind and have it over with. This forms the plot and the numerous complications that surround it, but none of them are convincing. Rather they have a tendency to aggravate the spectator. The construction is faulty at times and the reasoning vague, but it is all a part of Emilie Johnson's "movie" drama and it is quite obvious that some one didn't consider it worth spending a lot of money on or he would have taken his company north and shot the snow scenes in real backgrounds instead of rigging up the very artificial studio arrangements that aren't likely to fool even the casual observer. The "snow" and "icebergs" never look like the real thing.

The opening scenes promise something quite interesting. An old fashioned double wedding is taking place and the costumes and general detail in this bit are fine. But the interest begins to wane when the improbabilities begin to creep in. Larson and Thomson are such great friends that they marry together, live together and even have their babies born on the same day, though Larson's wife dies.

A half-breed woman servant, who had been rescued by Thomson, switches the babies at birth because her master has expressed a wish for a son while Larson wanted a girl, and so it happens that the girl baby bears the same birthmark which Thomson has, and because he wants to believe in the wife who has died Larson says nothing nor makes no accusation against his friend Thomson, though the following years bring about a greater hatred of Larson for Thomson. Julia Larson, grown to womanhood, is in love with Paul Thomson, but Larson forbids the marriage without giving a reason. In a fight over a business deal Larson is led to beleive by another, Curdy, that he has killed Bradley, one of Thomson's men. So Larson disappears and his yacht is burned to cover the Bradley murder. They do not make clear just why it was suspected that Larson had been murdered. But Paul Thomson had been seen with Larson pleading for a reason why he could not marry Julia. And Curdy, the real murderer, to cover himself, testifies against Paul. Of course Larson comes out of hiding and the Indian woman clears up the complications.

Star's Name May Attract But Don't Be Lavish In Promises

Box Office Analysis for the Exhibitor

If you cater to a crowd that doesn't object to drama being after the old time "movie" formula you can give them "Blind Hearts" and probably satisfy them with it, but if you cater to particulars and folks who want real pictures with real stories they're not going to like this one by Emilie Johnson. The characters do not act like human beings and you're bound to lose patience with them.

Hobart Bosworth is fairly well known for his "Sea Wolf" type of role and if you have shown any of his productions of the past year, such as "The Brute Master," "His Own Law" and "A Thousand to One," you might mention them. You can't talk about the northern atmosphere because it isn't there.

Most of the Time

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Directed by
Nell Shipman and Bert VanTuyle

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Swanson's American	Salt Lake
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S. A. Lynch circuit	Dallas
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First run "ace" bookings in the larger cities are re-enforced by such comments as this in Exhibitors Herald: "This is the most pretentious and thrilling picture yet done by Nell Shipman and her wonderful animal actors . . . one of the best melodramatic offerings of the season."

Released by
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1540 BROADWAY — NEW YORK CITY

Hero Of Many Westerns Has Fine Picture Here

Buck Jones in
"BAR NOTHIN'"
Fox

DIRECTOR ..... Edward Sedgwick
AUTHORS.....Jack Strumwasser and Clyde C. Westover
SCENARIO BY ..... Jack Strumwasser
CAMERAMAN ..... Frank Good
AS A WHOLE.....Fine western offering with lots of good action and thrills that make it an excellent picture of this type
STORY.....Supplies the right opportunities for the star and provides some effective thrills
DIRECTION....First rate; keeps it moving at lively pace; allows star to overact in one scene
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Natural
STAR.....Gives his usual satisfactory performance
SUPPORT.....Arthur Carew a little unconvincing as villain; others suitable
EXTERIORS ..... Nice western shots
INTERIORS ..... Not many
DETAIL ..... All right
CHARACTER OF STORY.....Western bad man proves he's all "white" by saving tenderfoot's ranch and winning the love of his sister
LENGTH OF PRODUCTION ..... 4,311 feet

"Bar Nothin'" is a regulation western picture, but considerably above the average because of a comprehensive and interesting story that while probably not entirely original, provides an appropriate role for Buck Jones, and contains plenty of action and some thrills that director Sedgwick has put over in thoroughly convincing fashion. One especially effective thrill is that in which the heroine falls off a cliff and is gradually losing her grip on a projecting rock upon which she has landed, when hero Buck rescues her with the lasso, and another fine bit is that in which Jones on horseback chases after a train, leaps aboard by jumping from a bridge and "gets" his man. Altogether it is a swift-moving piece with plenty of horse play, fighting and the usual riding and rescue stunts that go big with admirers of this type of picture.

A fine western atmosphere adds a good deal to the feature's attractiveness, and the photography is also very good. There are several fine long shots that are quite pretty.

There is one instance in which the director has laid too much stress on the situation and that is where the hero is left to die on the desert. They use the old stunt of having him see a visionary pool and a fade-out shows him trying to drink sand. He also allows Jones to overact, inasmuch as if he were as exhausted as he acts he would never have been able to catch the wild horse which rides him back to safety, nor would he have been able to chase the villain.

Stinson is trying to buy the Circle L ranch from Bess Lynne and her brother, and because Stinson has seen to it that they cannot sell their cattle they are about to give in when Duke Smith (Jones) offers to become their foreman and manage things. The first thing he does is to force a sale of the cattle, but Stinson's men rob him of the money he receives for the sale, leave him on the desert to die and then tell the Lynnes that he decamped with their money. Bess refuses to believe it because she has fallen in love with Duke, who returns in time to save the ranch and give Stinson his just deserts.

Wid's Daily Binders - $3.00

Invaluable for reference purposes.

Sure To Make A Hit With Admirers Of This Kind of Picture

Box Office Analysis for the Exhibitor

Buck Jones in
"BAR NOTHIN'"
Fox

Buck Jones' consistently good western pictures have undoubtedly won for him a large following in the short while he has been before the public, and again in "Bar Nothin'" he offers a fine entertainment of the western order and for which you can make promises of thrills, good action and all the stunts that folks like in western pictures. His admirers will be mighty well pleased with this one. His performance is always convincing because he obviously puts his best efforts into his roles and it is easy to see that he enjoys it.

The star's name will be sufficient to get them in where he is well known and a favorite, and catchlines will help. Say: "There were two reasons why Duke Smith risked his life to catch the villain. But the important one was that he wanted to marry the girl and he did after a series of thrilling rescues and fights. Buck Jones' latest is one of his best. See 'Bar Nothin'' at the blank theater."

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Some Short Reels

Harold Lloyd in "Never Weaken"—Asso. Exhib.—Pathe

Type of production.....3 reel comedy

Laugh, scream and laugh some more. Harold Lloyd will throw you into a convulsive fit every time you recover. "Never Weaken" is a knock out. Three reels of roaring comedy, puctuated by screams and hysteria. Will make a flivver quiver like a jelly. Will rattle your chandelier. Will cure the blues and knock bad business dead. Don't miss "Neaver Weaken."

The comedy is all straight stuff but most of it is new. All of it is well done. There is not an idle moment. The effect is both accumulative and accelerative. It piles on richer and stronger. The easy giggle turns to a laugh. It speeds up faster and faster, and the laugh becomes a yell. This is certainly one of the funniest of the year.

The production is built of two main themes. In the first, Harold goes to get patients for an osteopath. Many new stunts are employed. All good and all laughable. Thinking himself jilted, Harold returns to the office and attempts suicide. Finding the poison bitter he adds sugar, but soon abandons this method of destruction for another. Just as he thinks himself dead a girder, used in the construction of the building opposite, sails into the open window and lifts his chair high above the street. The fun follows along the framework of the building at a dizzy height. Here every moment is a laugh and each slip a scream.

The exhibitor need employ no stunts to put this one over. Show it once and the rest will follow. See that the seats are nailed firmly, then pack them in. Have a supply of safety pins on hand for your women patrons, and offer to return suspender buttons to the men. "Never Weaken" is sure to go big. It will catch on like a house a-fire.

"Put and Take"—Hallroom Boys—Federated

Type of production.....2 reel comedy

The Hallroom Boys have certainly done better comedy work than they present in this production based upon the "Put and Take" idea. The usual double exposure stuff is inserted and can be depended upon to produce its usual effect. But most of the comedy work in this picture is mild and some of it even devoid of humor. The direction is careless, and it is evident that the production was put together in a hurry. The story allows the Hallroom boys to play "Put and Take" until their top is discovered to have all its sides marked—"Take All." One of the boys falls out of the window and lands upon some live electric wires and his pal runs for aid but is unable to obtain any, for everyone seems absorbed in "Put and Take."

"Doggone Torchy"—Educational

Type of production.....2 reel comedy

Johnny Hines, as "Torchy," has a lot of fun with a baby in this two reeler. A good many of the stunts have been done before and even the plot is hardly new, but the baby can be relied upon to hold a lot of attention. In the start of the picture "Torchy" goes to the dog kennels to get a pet. In the meantime kidnappers get busy on Riverside Drive and make off with a child. The criminals hide the child in the suit case that contained the dog and in this way "Torchy" inherits the child. A funny shot takes place in the boarding house where "Torchy" feeds the baby milk through the deaf lady's trumpet. After many adventures the baby is finally returned to its parents. One or two funny scenes occur when the police get on the trail of the child. This Torchy Comedy is up to the standard of the series and while it presents nothing new it is nevertheless amusing.

"A Zero Hero"—Pathe

Type of production.....1 reel comedy

Gaylord Lloyd is the hero of this single reeler which takes its main laughs from the golf links. The hero is a clerk in a bank and loves the banker's daughter. Being refused a vacation he disguises himself as a robber and creates havoc in the bank. He then pretends to capture the robber, and in this way gets his vacation which takes place at the golf links. A subtitle tells the main story: "The main idea of golf is to hit the ball without killing the caddy." One of the best laughs in this reel is taken from a cartoon showing the golf player digging up the ground all around the ball until a deep excavation is formed and the ball remains unmoved upon a pyramid of earth. This comedy is quite mild and the laughs are a good distance apart.

"Two Faces West"—Federated

Type of production.....2 reel comedy

The "Hallroom Boys" create quite a few laughs and some funny situations in this two reel comedy "Two Faces West." Most of the fun is obtained in a direct and slap-stick manner. The main business takes place in a typical Western dance-hall set. Percy and Ferdie are shown walking West and their weariness is indicated by the smoking soles of their shoes. The yhave one quarter between them and manage to enter the dance-hall cafe dressed as one man in a large pair of overalls that they borrowed from the edge of a stream. The four feet that are visible from the bottom of the overalls are made to dance and a good deal of fun follows at the lunch counter where they eat spaghetti, trimming the edges with a scissors. The rest of the comedy is built around a shimmie done by one of the boys and all goes well until his veil drops. A chase follows in which a real robber takes a hand and several laughs are produced in the hay field where the Hallroom Boys are disguised as stacks of hay. While many of the stunts are not new they are nevertheless well put over and will bring the average number of laughs.

"Should Husbands Mind Babies?"—Universal

Type of production.....1 reel comedy

Few things hold the attention as well as a baby. In this one you have four. An adopted one, a borrowed one, a yellow and a black one. All because Uncle is rich and was promised an heir. The black one was a mistake, the yellow one belonged to the Jap gardener and the borrowed one was claimed by its mother. But the uncle remains satisfied with the adopted child and writes out the promised check. This mix-up makes a good comedy, full of confusion and excitement. Babies are good laugh-getters, especially when they are all rushed in to fill an emergency. Harry Gibson is featured in this single reeler, which is certain to amuse and produce a mild ripple of laughter.

Short Reels

"Venus and the Cat"—Aesop's Fable—Pathe

Type of production.....2/3 reel cartoon

The moral of this animated cartoon is: "What is bred in the bone will out in the flesh." The old farmer and the cat are the main actors of this animated comedy. Each time the farmer throws out the cat and in a minute she is back. Finally he decides to throw her into a well. Even this does not keep her away, for she squeezes herself through the pipes and comes out of the faucet at the kitchen sink. At last she is treated so roughly that she wishes she were a strong-minded woman so that she could take revenge. An obliging fairy passing overhead causes the change to take place and a wedding follows. The cat woman does her work in an able manner, but the old farmer stands up pretty well. One day the cat woman sees a rat and her early instincts are roused so much that she wishes she were a cat again. Venus the fairy is ever obliging and makes the transformation, and it is indicated that the old man is quite glad to be a bachelor again. The animation is good and the idea well handled. It contains a good many real hearty laughs and will please any audience.

"Squirrel Food"—Warner—Federated

Type of production.....2 reel comedy

"Squirrel Food" is quite a lively comedy based upon the in-and-out-of-prison idea. Monty Banks is featured and most of the work is centered around his stunts. Monty, of course, has a weakness for pretty girls and carries on a little flirtation in front of a music shop. Both Monty and the girl pick up sheets of music and the titles tell the story and make the progress. The last song that the girl holds is entitled "Follow Me," and Monty does. Monty accompanies her to the jail where she is bringing some food to her brother. The exchange takes place, the prisoner escapes and Monty is left in his place. The rest of the comedy tells how Monty makes his escape and ends with a cleverly arranged chase. Most of the stunts have been used before, but several new ones have been added. A good laugh can be counted upon where the prisoners pass the tools from one cell to another by hanging them on to the gun carried up and down the corridor by the guard. This comedy has the average number of laughs and is well balanced, having a fair amount of story, action and new stuff.

"Wings of the Border"—Holman Day—Pathe

Type of production.....2 reel woods drama

Governor Baxter, of Maine, appears in person in this latest Holman Day Maine woods drama. In fact, the Governor takes a very important role and carries it through in a professional manner. The story is very slight. It tells about land sharks who are taking advantage of the natives on a tract of land that seems to have no owner. The governor investigates for the state and finds the pretty girl who is the legitimate heir to this property. All ends as it should. The drama contains little that is new and introducing the real governor with views of the executive chambers in Augusta, the capital of Maine, only distracts from the picture and adds an interest that is foreign to the character of the story.

"Movie Chat" No. 64—Kineto

Type of production.....1 reel magazine

This number of the Kineto Movie Chats opens with some interesting shots of the ruins in Rome. Many statues and fountains erected as memorials in Rome are also included before the camera is turned upon the fruit orchards in New England. In California you are shown one of the new giant gold dredges in operation. This interesting and instructive reel closes with some shots along the Columbia River and illustrates how salmon is caught in a revolving wheel. The photography is clear and the magazine well balanced.

"Meet the Wife"—Hallroom Boys—Federated

Type of production..... 2 reel comedy

The Hallroom Boys go tampering with the matrimonial business in this two reel comedy. Naturally they seek a woman with money and are tempted by the offers of a matrimonial agency. The agent keeps his stock in the office but will make no exchanges. The wedding chamber is on the premises, and the knot was just about to be tied when the bride's veil was lifted and the boys made a hasty exit. Sid Smith is featured as one of the boys, and the comedy was directed by Herman C. Raymaker. While it contains quite a few laughs it is not up to the best of the series.

"A Pair of Sexes"—Christie—Educational

Type of production.....2 reel comedy

A great many extras are used in this fairly amusing Christie comedy featuring Neal Burns and Viola Daniel. The subject deals with a young husband that thinks that his wife has presented him with a baby. He gets into the wrong flat and picks up a pair of twins which he takes to the office to show the boys. He engages a German band to help with the celebration that takes place in a restaurant, but at this moment the real father arrives with the police and the rest can easily be imagined. While the action is quite brisk in the first reel it is apt to drag a bit in the second, especially where the police arrive at the restaurant. A little cutting and one or two changes in the continuity would greatly improve this comedy. The production values are good, though the idea is slight and not too convincing. The photography is clear but plain and the director has allowed a good deal of overacting. The comedy work is fairly amusing.

"In the Nick of Time"—Universal

Type of production.....2 reel western

Jack Perrin stars in this western. Magda Lane plays opposite and Jim Corey does his regulation villain stuff. The story runs true to form. You have a ranch owned by a good girl who tries to keep it from falling into the hands of the bad men. The roaming cowboy comes to the rescue. During the time when he is not fighting he engages himself by writing a novel and stray pages from his manuscript are used to prejudice the girl against him. The final climax takes place in the office of the town clerk. While the girl is just about to marry one of the rogues the hero jumps through the skylight and treats 'em rough. A regulation ending for a regulation western. The best part of this picture is the start. It opens wtih a bang. The little house on the ranch is being attacked and the girl defends it from behind the shutters with rifle and pistol fire. But after this excitement is over the action drops back to a more normal pace. The direction is fair and the photography clear. This one should do fairly well where westerns are popular.

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XVIII No. 22 Sunday, October 23, 1921 Price 25 Cents

The Biggest Kind of Hit!

"Miss Ferguson touches heights she never has reached before. The nearest approach to art in films. The star wears clothes the like of which my poor eye hath never beheld. Both in her comedy and her emotion the star scored immensely. The story is not only clever and original, but convincing."

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New York World.

"Very appealing scenes, truly effective gowns, and the star demonstrates her versatility throughout."

New York Herald.

"It's just fine. There's not a minute that we're not with the star, tooth and nail. My goodness, Miss Ferguson, why can't you have a 'Footlights' every release? It's a grand film. We were crazy about the gowns and stage sets."

MAE TINEE in Chicago Tribune.

Adolph Zukor presents

ELSIE FERGUSON

in

"Footlights"

by Rita Weiman

Directed by John S. Robertson. Scenario by Josephine Lovett.

A Paramount Picture

The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. XVIII No. 22 Sunday, Oct. 23, 1921 Price 25c

Copyright 1921, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

Joseph Dannenberg, President and Editor; J. W. Alicoate, Treasurer and Business Manager; J. A. Cron, Advertising Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free), United States. Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00. Subscribers should remit with order.

Address all communications to WID'S DAILY, 71-73 West 44th St., New York, N. Y. Telephone, Vanderbilt 4551-4552-5558.

Hollywood, California: Editorial and Business Offices, 6411 Hollywood Boulevard. Phone, Hollywood 1603.

London Representative: W. A. Williamson, Kinematograph Weekly. 85 Long Acre, London, W. C. 2.

Paris Representative: Le Film, 144 Rue Montmartre.

Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

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News of the Week in Headlines

Monday

Drastic censor bill introduced in Alabama.

Ferndale Film Studios promise large plant on Long Island.

Tuesday

N. A. M. P. I. ready for railroad strike.

Decla and U. F. A. of Germany expected to combine.

Cecil Hepworth, Alma Taylor, Charles Chaplin and C. E. Whittaker arrive from Europe.

R. E. Welsh leaves M. P. News to join F. B. Warren Corp.

Wednesday

Traffic managers in each exchange center to see film shipments are moved.

T. O. C. C. ball slated for Hotel Astor, Dec. 3.

Associated First National distribution in Texas, Arkansas and Oklahoma held up by temporary injunction.

Thursday

New England, New York State and New Jersey well equipped to combat rail strike through motor deliveries.

Customs officials to auction unclaimed films on Oct. 25.

Irvin V. Willat completes Hodkinson contract. Now with Thomas H. Ince.

Friday

Sydney S. Cohen states M. P. T. O. will go through with First National investigation. Specifies charges against the organization. First National silent.

T. O. C. C. exercised over Peerless Booking Corp. activities.

Reported Roscoe Arbuckle is no longer Paramount star.

B. P. Schulberg and J. G. Bachmann buy out B. P. Fineman's interests in Katherine MacDonald Pictures Corp. and Attractions Distributing Corp.

Saturday

Charlie Chaplin to talk further distribution with First National.

Selznick takes over Talmadge studio.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Tremendous Spectacle But Lacks Heart Interest

"THEODORA"

Un. Cine. Ital.—Goldwyn

DIRECTOR ..... Arturo Ambrosio
ART DIRECTOR ..... A. Brasini
AUTHOR ..... Victorien Sardou
SCENARIO BY ..... A. Carlucci
CAMERAMAN ..... Not credited
AS A WHOLE..... Tremendous spectacle, but that's all. Lacks heart interest and is entirely too long with too many unnecessary characters
STORY..... Love tragedy of Theodora, wife of Emperor Justinian, for Andreas, who, with others, plots overthrow of Emperor
DIRECTION..... At times excellent. Tremendous mob effects, but they are handled with too much sameness, always running one way or the other
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Usually good
CAST..... Rita Jolivet strong as Theodora, Rene Maupre good as Andreas, but rest have little to do of consequence
EXTERIORS..... Some tremendous sets, probably the most stupendous ever shown in this country
INTERIORS..... Excellent; also on lavish and stupendous scale
DETAIL..... Excellent, but too much of it. Too many titles
CHARACTER OF STORY..... Historic but spectacular. Crowded Astor Theater every performance
LENGTH OF PRODUCTION.... About 10,000 feet

"Theodora" is a spectacle. A great big spectacle. Probably the biggest that has been brought to this country. From the spectacular viewpoint it makes other foreign productions look like the proverbial 30 cents. It has sets that for size and extent will make American producers gasp. The production is said to have cost the equivalent of $3,000,000 in American money. It looks it. There are several sets that almost take your breath away; the Coliseum where the populace of Byzantium assemble to see the games, and the shot showing the destruction of the city by flames. These are tremendous. The director used several thousand people to advantage in the Coliseum scene, which comes to a close when the lions are turned loose, and this, incidentally, is the one big wallop in the production. Any old audience in the world is going to be thrilled by this sequence. And they are going to wonder and applaud the shot showing the destruction of the city. But this is about all that is going to move them to any extent. And meanwhile they have to sit through what at times seems endless reels of film before and after these sequences are reached.

It is understood that Goldwyn will cut the production to feature length when Theodora is distributed to the theaters in two or three months, prior to which it will be presented as a special in 25 or less more important cities. It is to be hoped the cutting will be done satisfactorily, otherwise this will drag sadly.

The story tells of Theodora, wife of the Emperor Justinian, who falls in love with Andreas who, with others, plot to overthrow the Emperor. During his affair Andreas doesn't know that the woman he is secretly meeting is Theodora. When he recognizes her at the games he calls her by vulgar names, is arrested, and is about to be killed when Theodora steps in and demands to be allowed to punish him. As he is being brought to her the lions are set free from their cages to frighten the mob and Andreas is saved. He is taken to the cellar of the Coliseum where eventually Theodora finds him dying. As he passes away Justinian locates her and she is killed by his order.

Rita Jolivet appears to advantage as Theodora, and the characters of the Emperor and Andreas, the lover, are well handled. There is a long list of characters that only block the action, and nearly all of them could be removed without injuring the vital points of the story. And there are far too many titles.

Talk About the Lions, the Mob Scenes, and the Spectacle

Box Office Analysis for the Exhibitor

From a spectacular viewpoint this is the goods. If you have it coming, or plan to use it, by all means bank on this phase of the production to get it over. You can make a lot of promises as a spectacle and Theodora will live up. When it is cut maybe the tedious dragging of the first reels will be dispensed with or improved. But something must be done with this part of the production to make it interesting to the average audience. The big wallops mentioned above will please any crowd and you had best stick to the lion episode in the Coliseum in your advertising matter. You can go the limit on this because it is there. Otherwise be modest.

If you have a large Italian population to appeal to, go the limit. The way the Italians crowded the Astor Theater to see this was sure a caution. They seem to love it. Perhaps this will give you a particularly strong talking point. You can also use to advantage excerpts from the notices given Theodora by the New York newspapers. It surely got strong notices. But don't forget to stick to the spectacle as your talking point.

SELZNICK WEEK NOV. 13–19

Leading theatres everywhere are providing extra play dates for the new Selznick product, including Star Series attractions with ELAINE HAMMERSTEIN, EUGENE O'BRIEN, CONWAY TEARLE and OWEN MOORE, and the smashing big specials that carry the Selznick Trade Mark.

Communicate at once with your nearest Select Exchange and —

Get Your Share of the Banner Business

THANKSGIVING TIME

in the Picture Trade

This Fitzmaurice Production His Best Work

Elsie Ferguson and Wallace Reid in
"FOREVER"
Geo. Fitzmaurice Prod.—Paramount

DIRECTOR ..... George Fitzmaurice
ART DIRECTOR ..... Robert M. Haas
AUTHOR ..... GeorgeDu Maurier
SCENARIO BY ..... Ouida Bergere
CAMERAMAN ..... Arthur C. Miller
AS A WHOLE.....An impressive production gorgeously photographed and highly artistic; undoubtedly Fitzmaurice's biggest
STORY.....Based on the novel "Peter Ibbetson"; interesting up to a certain point after which it peters out to an unhappy conclusion
DIRECTION.....Splendid effort, excellent detail and fine collaboration on all sides; has used too much footage in ending
PHOTOGRAPHY ..... Grade A
LIGHTINGS ..... Always good
STARS.....Elsie Ferguson quaintly charming and Reid's effort sincere
SUPPORT.....Some well chosen types including Montagu Love, George Fawcett.. Nell Roy Buck and Charles Eaton two clever children
EXTERIORS.....Highly colorful and artistic compositions
INTERIORS.....The same applies to interiors
DETAIL ..... Careful
CHARACTER OF STORY....The blighted romance of two childhood sweethearts with their lives ever separate and their deaths tragic
LENGTH OF PRODUCTION ..... 7,115 feet

Once more George Fitzmaurice has lent his efforts to production on a large scale and undoubtedly "Forever" is his best in the way of artistic accomplishment. The atmosphere is highly colorful and the director's sense of composition, the blending of scenes and sets together with beautiful photography, carefully studied and with exquisite soft tone effects, make the picture always delightful to the eye and recalls the visual attractiveness of John Robertson's "Sentimental Tommy." Of course the hand of art director Haas is evident throughout, and while the exteriors are obviously built to fill requirements they are remarkably well done and always realistic with possibly one exception, that of the desert scene. The French chateau and garden set with blossoming trees and the Venetian scene are probably the most impressive of the lot.

Whatever heights and the amount of favor that "Forever" attains, will likely come from the manner in which it has been produced and the visual pleasure which it offers and of course the work of the artists who portray Du Maurier's characters, though from this angle there's apt to be a division of opinion. Wallace Reid and Elsie Ferguson are seen in the two principal roles. Miss Ferguson is well suited to the role of Mimsi and she presents a quaintly charming picture in the period gowns. But Wallace Reid—hero of light comedy and farcical entertainments—even by curling his long straight hair and wearing it in careless fashion, together with the other necessary make-up, fails to make an impressive Peter, despite the sincerity of his efforts. And yet he works very hard.

Fitzmaurice has succeeded nicely in maintaining the interest of the stage play when you consider that it was the lines of "Peter Ibbetson" that made the original a success. There are necessarily a great many titles (and apropos; why are the titles printed in two shades of lettering, making them a bit hard on the eyes?) But the pictures themselves hold the attention up to the point where the childhood sweethearts, parted for many years, meet again, only to be separated forever by circumstances, imprisonment for the man on the one hand, and marriage ties for the woman. Their meetings thereafter are only in dreams and while these episodes are picturesque, the sentiment of the spoken lines which made this part of the stage play pathetically beautiful is all sadly missed in the picture. Here the titles do not fulfill the same mission and the interest is inclined to peter out gradually, chiefly by virtue of the fact that there is too much sameness in the concluding footage.

It All Depends Upon Your Clientele's Appreciation

Box Office Analysis for the Exhibitor

The beauty and artistry of "Forever," together with the name of the play from which it was adapted, is a bid for "high brow" patronage, so that perhaps this means George Fitzmaurice's production may not be destined to bring in many coffers of gold to Paramount, because the theaters catering to this kind of trade are decidedly in the minority. With the exception of a few "Forever" has little of the so-called "movie" appeal, the sort of thing that probably three-quarters of the picture public throughout the country admires. This isn't to say they won't admire "Forever," but they certainly won't all appreciate it nor the work of the artists or director.

You know best whether or not it will bring you a substantial return. If you are hopeful the rest ought to be easy. You know best what will bring them in—names, stunt exploitation, poster advertising, catchlines or lobby display. If you think the original title will mean more to them than "Forever" be sure to give it good prominence. You can make many promises.

By All Means the Best of Connie's Recent Pictures

Constance Talmadge in
"WOMAN'S PLACE"
Associated First National Pictures

DIRECTOR ..... Victor Fleming
AUTHORS ..... John Emerson and Anita Loos
SCENARIO BY.....John Emerson and Anita Loos
CAMERAMEN.....Oliver Marsh and J. Roy Hunt
AS A WHOLE.....Good entertainment; the kind that first won her popularity and pleases her audience best
STORY.....Substantial and contains plenty of good comedy bits that get the laughs
DIRECTION.....Makes good use of the material and keeps it moving all the while
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Satisfactory
STAR.....Looks very good and is sure to please her admirers
SUPPORT.....Hassard Short well suited; Kenneth Harlan again comedienne's hero
EXTERIORS ..... Few
INTERIORS ..... All right
DETAIL ..... Adequate
CHARACTER OF STORY.....Woman candidate for mayor loses at the polls but wins the heart of the political boss
LENGTH OF PRODUCTION ..... 5,900 feet

With John Emerson and Anita Loos back on the job as authors, Constance Talmadge in her latest production "Woman's Place," offers one of the best entertainments she has had in some time. It is a peppy and bright piece with a substantial plot and enough comedy incident to keep it going nicely all the way through. The subject is an appropriate one and gives the star material ideally suited to her and you may be sure she makes the most of the opportunities presented.

Victor Fleming has provided a suitable production and has brought out the comedy bits to good advantage, and of course, the usual laughs are accorded the Emerson-Loos titles that are good and very funny. One in particular—"You don't have to have brains to be a Mayor"—appeared to score a home run with the Strand audience. It was greeted with a burst of applause. One part that seemed to prove equally comical to the audience was where Connie, as candidate for Mayor, was called upon for a speech. Some unconvinced male in her audience voices the opinion that she should be home darning socks, whereupon Connie displays a darned stocking she is wearing and incidentally a shapely ankle. A few more smiles and glances win over the meeting.

Kenneth Harlan is the star's leading man again. In the opening scenes he effects a double chin for the purpose of looking like a political boss. He's much nicer as just plain hero. Hassard Short and Florence Short handle minor roles adequately as does Ina Rorke, the leader of the woman's party.

The Woman's Political League decides to run a woman candidate for Mayor. They select Kay Gerson, whose beauty, they figure, will get the votes of the men. Meanwhile the political boss, Jim Bradley, and his crowd nominate a beau brummel (Kay's fiancee), to get the women's votes. And the fight is on. The members of the league do all the talking while Kay merely decorates the platform. Finally the men insist upon a speech from Kay and she makes the attempt finally winning them over by promising to compel, if elected, every bootlegger to sell pure liquor at a reasonable price.

In the course of the campaign Bradley meets Kay and it is love at first sight on both sides. But nothing happens until after the election when Kay is defeated because the wives of the men decided she was too good looking to be mayor. Bradley leaves his party and decides to work for the Women's League and for Kay the rest of his life.

They'll Like This Emerson-Loos Story Sure 'Nuf

Box Office Analysis for the Exhibitor

You won't go wrong in getting Connie's latest and you can be sure "Woman's Place" will be appreciated, for it brings the star back in the kind of picture in which she is liked best. You can make plenty of promises for her latest, and be sure to tell them that it is an Emerson-Loos story with Emerson-Loos titles that get the laughs.

Besides pleasing your patrons and keeping the box office happy, you ought to have a lot of fun in putting the picture over. It is timely and especially coming around election time, exploitation should be the easiest thing in the world. Your local Women's Political League will jump at the chance to help you put it over. Catchlines will interest, and of course the star's name with the title should be most prominent.

Playing, As a Road Show at Advanced Prices

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A. L. ERLANGER
Theatres

in the largest cities to capacity business, and to five times the net returns to us, on percentage, that we were offered in flat rentals —

GEORGE KLEINE'S
master production

QUO VADIS

[Whither Goest Thou?]

Skilled, big time showmanship put behind this record-breaking production revealed what will happen when you break through the barriers and give the public what it wants. So successful at the

K. & E. National, Washington, D. C.

that this great American circuit immediately opened up their time in their best theatres in other of the nation's largest cities.

Opening:

Macauley's, Louisville, October 23
St. Regis & Broad, Trenton, October 24

We will play you "Quo Vadis" flat rental or percentage. It packs the public into the theatres.

Released by

F. B. WARREN
1540 Broadway

Wid GUNNING TREASURER

CORPORATION
New York City

Star and Good Production Put It Over in Interesting Fashion

Eugene O'Brien in
"CLAY DOLLARS"
Selznick-Select

DIRECTOR ..... George Archainbaud
AUTHOR ..... Lewis Allen Browne
SCENARIO BY ..... Not credited
CAMERAMAN ..... Jules Cronjager
AS A WHOLE.....Rural comedy-drama makes good entertainment, appropriate vehicle for star
STORY.....Slightly conventional but simply and interestingly presented; contains good atmosphere
DIRECTION.....Very good; keeps story from appearing trite and has used effective comedy touches
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Usually good
STAR.....Not much action required of him; well suited to the part, however
SUPPORT....All good types; Arthur Housman good in comedy part; Frank Currier does good bit and Ruth Dwyer pleasing heroine
EXTERIORS ..... Good small town stuff
INTERIORS ..... Satisfactory
DETAIL ..... Cutting occasionally bad
CHARACTER OF STORY.....By clever ruse hero manages to get back farm which town villain had practically stolen from his uncle
LENGTH OF PRODUCTION.....About 5,000 feet

Lewis Allen Browne's story when told in synopsis might not sound like anything but the very usual and conventional small town story with the customary rube characters and surrounding atmosphere. But as picturized by Director Archainbaud and played by Eugene O'Brien and a capable supporting company "Clay Dollars" is a really worth while attraction that is deserving of booking consideration.

It is a rural comedy-drama with the drama nicely touched off with some good comedy business that keeps the situations from becoming trite and at the same time provides real laughs. Director Archainbaud has used the material to the best possible advantage throughout, and the result is an offering rather above average merit and one that will please city folks and doesn't poke fun at small town people, so that they too should like it.

The presentation is direct and for the most part without padding and the little of that that is used is good. For instance, the barn dance, the town Beau Brummel and the pool room incident include some of the comedy that is nicely put over. There are a few places where the film has been badly cut, that is to say the scenes are cut off abruptly, having the tendency to make the action jerky.

Bruce Edwards arrives in the little town of Pomono to acquire the farm left him by his late uncle's will. But Squire Willets informs Bruce that shortly before the uncle's death he (the uncle), had traded the farm for the Squire's marsh land, which the Squire frankly admits is useless. Bruce accepts his fate, but remains in the town as clerk in the rural hotel where he meets and falls in love with the proprietor's daughter June. June's mother had cared for the uncle before his death and confides to Bruce something she saw take place which convinces Bruce that Willets secured the farm illegally. Bruce decides to give the Squire the impression he has discovered a quality of earth in the marsh land suitable for making clay bricks. An elaborate scheme is ready bait for the money-mad Squire, and he returns the farm for the marsh land though Bruce frankly admits it is worthless. The Squire believes it when the ground is tested. Bruce marries June.

They Ought to Like O'Brien's Latest

Box Office Analysis for the Exhibitor

You can give general satisfaction pretty nearly unanimously with Eugene O'Brien's latest. It should please big and small town audiences as well. It is about the most interesting picture that O'Brien has had since "Closed Doors," so you can elaborate in your appeal to his admirers and gather in some new ones if you play his pictures regularly.

The title can be worked attractively with catch-lines such as "Ever heard that 'He who laughs last laughs best'? It happens that way in 'Clay Dollars' and Eugene O'Brien will show you why it rings true." Or, "He was ready to turn clay into dollars, but he was merely getting a dose of his own medicine and the clay was nothing but mud." "Clay Dollars" is quite worthy of exploitation stunts that will help to put it over nicely.

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sensational production

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"I Accuse"
will startle – thrill –
and amaze America as
it has startled – thrilled –
and amazed Europe – a
splendid achievement –
a monumental
production

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HIRAM ABRAMS · PRESIDENT

North Woods Drama of Mystery, Duty, and Love

Earle Williams in
"BRING HIM IN"
Vitagraph

DIRECTORS.....Earle Williams and Robert Ensminger
AUTHOR ..... H. H. Van Loan
SCENARIO BY ..... Thomas Dixon, Jr.
CAMERAMAN ..... Jack MacKenzie
AS A WHOLE.....Good action based upon unconvincing mystery theme. Will make fair entertainment if cut
STORY....Presents interesting developments upon flimsy foundation. Characterization neglected
DIRECTION.....Very uneven. Some good work but nothing outstanding. Gives too much importance to minor scenes
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Standard
STAR.....Attractive but fails to gain sympathy
SUPPORT.....Bruce Gordon and Fritzi Ridgeway do very good work. Entire cast satisfactory
EXTERIORS ..... Good Westerns
INTERIORS ..... All right
CHARACTER OF STORY....Canadian Northwest Mounted discovers that his friend is wanted for murder. He "brings him in" and his innocence is established
DETAIL ..... Sufficient
LENGTH OF PRODUCTION.....About 5,000 feet

There is no lack of action in this Canadian Northwest picture based upon the motto of the Mounted Police: "Bring Him In." The story presents two main themes. One a murder mystery that takes place in the home of a famous surgeon in Calgary. The second, a theme of duty in which a Northwest Mounted arrests the man who saved his life. While the two themes interlock, still the interest is divided and the attention is forced to jump from one to the other.

It is difficult to believe that a well known doctor would escape from a crime that he didn't commit and take up life in a Northwoods cabin. Yet this is the start and foundation of the drama which wanders into a Northwest Mounted Police story.

Once the story is transferred to the woods it becomes a straight Western presenting a fair mixture of the usual stuff. Swimming, riding, shooting and several rescues are all presented.

Earle Williams plays the part of the doctor who has taken to the Northwoods. In this role he does attractive work, but is forced to share the attention and interest with Bruce Gordon, who takes the part of the honor-bound Mounted, sworn to bring in his man no matter who he is or where he is.

The photography is clear and the locations well chosen. The direction, however, varies, and the continuity rambles from one idea to another. Included in the cast besides Fritzi Ridgeway and Bruce Gordon are Paul Weigel, Ernest Van Pelt and Elmer Dewey.

An interesting development in the tale takes place when the doctor is being pursued by the sergeant. He twice saves the life of the Mounted Police and when the latter is wounded he carries him back to the post and surrenders. A love story which is not given a very important place, runs through the production. In the end the murder mystery is cleared up and the innocence of the doctor established.

Theme and Mystery Should Attract Those Liking Westerns

Box Office Analysis for the Exhibitor

While this is not a production that could play a long run it nevertheless should have a fair amount of success. The theme, while not especially convincing, will satisfy the average audience, especially those that like Northwood stories.

You have a baffling murder that remains unsolved till the end, and added to this you have a love theme and an honor-duty theme. With a little cutting this production could be made quite presentable for the average audience.

Tell them about the murder but keep the solution to yourself. Use the star's name and also explain the title. A catch line or two like: "Would you bring in the man who saved your life? See 'Bring Him In.'" Posters and stills may also prove useful.

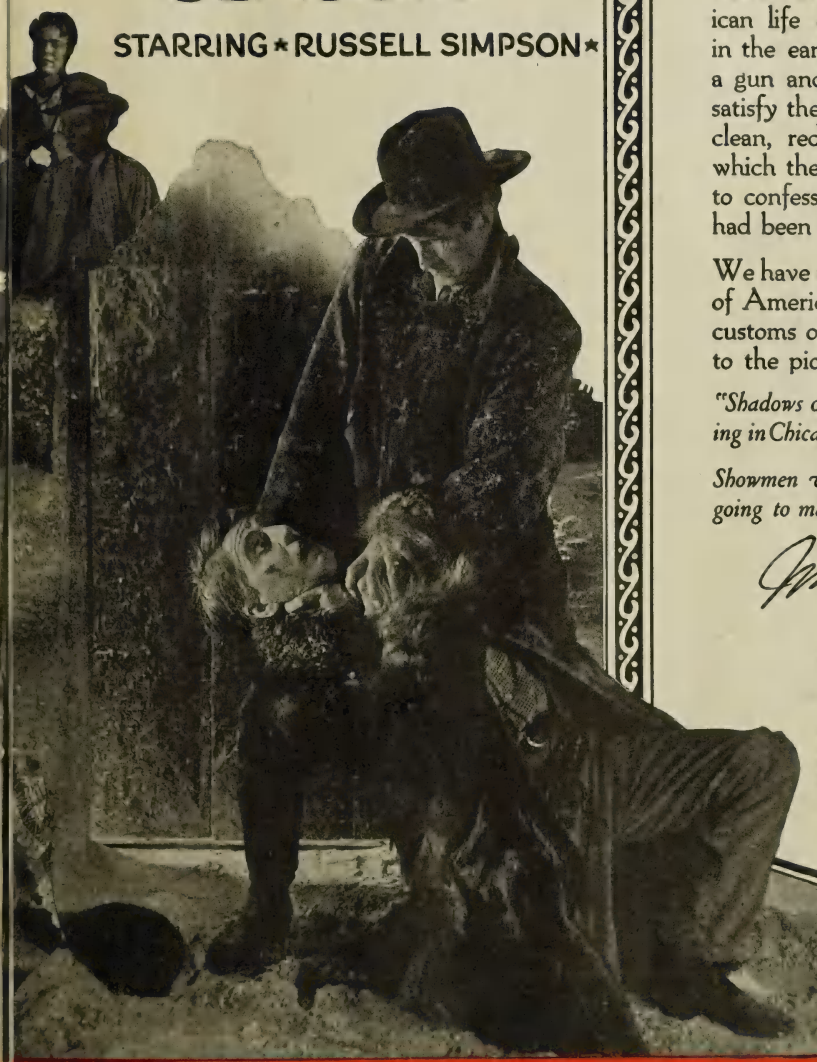
SHADOWS

RUSSELL

OF CONSCIENCE

AN AMERICAN CLASSIC

STARRING ★ RUSSELL SIMPSON ★



IN "Shadows of Conscience" we offer a great virile drama, presentable as a feature attraction in any theatre in the world. The story, produced from the pens of John P. McCarthy and Francis Powers covers a certain chapter of American life on the outskirts of civilization in the early nineties—when the voice of a gun and the noose of a rope served to satisfy the demands of justice. It's good, clean, red-blooded American drama, in which the sinner's conscience forces him to confess a crime of which another man had been accused.

We have placed this subject in the category of American classics, for it is true to the customs of early American life—a tribute to the pioneers of this country.

"Shadows of Conscience" at a recent trade showing in Chicago was pronounced another "Spoilers."

Showmen will grasp its box-office value. It's going to make new receipt records!

HARTFORD BUILDING, CHICAGO

Direction of JOHN P. McCARTHY

THE CAST:

RUSSELL SIMPSON

Supported by

BARBARA TENANT
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LANDERS STEVENS
W. BRADLEY WARD
IDA MAY McKENZIE
NELSON McDOWELL

PRODUCTIONS

Author and Producer Hand a Disappointment in This One

"THE MYSTERIOUS RIDER"

Benj. B. Hampton—Hodkinson

DIRECTOR ..... Not credited
AUTHOR ..... Zane Grey
SCENARIO BY ..... Not credited
CAMERAMEN.....Gus Peterson and F. H. Sturges
AS A WHOLE....Very obvious and unoriginal with the action coming too late to save it
STORY...Continually padded with detail; construction is such that no suspense is accumulated
DIRECTION.....Sometimes poor; gives away the plot long before it really begins to develop
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
PLAYERS.....Robert McKim leaves villain role for sympathetic one; Claire Adams and Carl Gantvoort suitable; James Mason and Frederick Starr the bad men; Maude Wayne wears evening clothes on the ranch
EXTERIORS ..... Pretty
INTERIORS ..... Suffice
DETAIL ..... Too much that is unnecessary
CHARACTER OF STORY.....Adopted daughter of ranchman proves to be long lost daughter of sheriff who saves her from unhappy marriage
LENGTH OF PRODUCTION ..... 6,000 feet

"The Mysterious Rider" falls below the average when compared with previous Zane Grey-Benjamin Hampton offerings. The picture is almost without action until the very end when they speed it up, but it comes far too late to save it and there has been no suspense accumulated that would lead up to the climax effectively. It is all so obvious that it just won't hold your attention and the final scenes are dragged out to such length and for no reason at all.

It has the Zane Grey atmosphere, but beyond that quality there is little that is characteristic of this writer of westerns. His characters are very weak beings who subject themselves in a resigned fashion to the will of others, and there is not one, with the possible exception of Robert McKim, who for a minute can compel the spectator's sympathy. The plot is fairly similar to "A Certain Rich Man" in some respects, and the characters assume almost identically the same positions. There is the girl who promises to marrya man she does not love because someone else wishes it, the lover who accepts her decision and lives unhappily thereafter, and the happy ending when the lovers are united.

The story is a weak one but the director is half way responsible for the shortcomings of the production as a whole. He continually gives away the plot in his handling of scenes and players. This is particularly so in two distinct cases, first, with the introduction of Jack Bellounds, the good-for-nothing son of Bellounds, who is to marry Colli, Bellounds' adopted daughter. And then again with the introduction of Robert McKim as the sheriff, you know Colli is going to be identified as his long lost daughter. Some altogether irrelevant comedy business interrupts the main theme at intervals.

Daddy Bellounds wants his adopted daughter, Colli, to marry his son Jack, to which she agrees because of her love for the only father she has known. Wilson Moore, in love with Colli, goes to live in the mountains when Colli's engagement to Jack is announced. He meets Wade, the sheriff, known as "The Mysterious Rider" because of his nightly rides in search of cattle thieves. A picture of Colli leads Wade to believe that she is his daughter, and he tells Moore of an attack twenty years before when his wife was killed and his baby lost. Jack owes money to Smith who urges him to aid him in stealing Jack's father's cattle. Wade gets the proper evidence exposing Jack and Smith, whom Wade kills when he recognizes him as the leader in the attack twenty years ago. Colli is happy with her own and adopted fathers and Moore.

You Can't Boost It Like Some Previous Zane Grey Pictures

Box Office Analysis for the Exhibitor

Where they don't mind logic of a very elastic nature and if they will overlook a lot of action that they expect in Zane Grey pictures but don't get in "The Mysterious Rider," you can give them the latest and let them worry about it, but it's a long shot and you're likely to be the loser because "The Mysterious Rider" is below par when compared with such previous productions as "The U. P. Trail," "Desert Gold," "The Sagebrush Hen" and other live Zane Grey stories.

If it is just a matter of getting them in the author's and producers' names should be sufficient, but if you care about the results and cater to regular patronage it won't be good business to hand them such a disappointment. You won't be justified in making promises, so there's very little left to work with unless you don't have to concern yourself with the after effects. Catchlines will give an idea of the story and the principal player's name may be used.

The "JUDGMENT!"

Of the Press——————

Every reviewer who has seen "JUDGMENT" acclaims it as *the big picture* of the year. Read what they say:

WID'S:

. . . It is intensely absorbing and holds attention from beginning to end . . . the director has created a suspense that is little short of remarkable and that builds to a climax that never for a moment gives a hint as to what the outcome will be.

DRAMATIC MIRROR:

"Judgment!" . . . distinguished from the average big feature by splendid technical directing, remarkable photography, a unity of plot and action that is keyed with suspense. It is a photoplay that undoubtedly will rank with the foremost pictures of the year.—Henry Irving Margolies.

EXHIBITOR'S TRADE REVIEW

. . . The sets are magnificent . . . the cast superb . . . the continuity is smooth throughout . . . the titles compare favorably with the finest ever written in this country . . . the suspense reaches such a climax in the last reel as to bring audiences to the edges of their seats with hungry interest. —Monte W. Sohn.

MOVING PICTURE WORLD:

In "Judgment!" the World Film Corporation has a production that in many respects ranks with the finest screen portrayals . . . it is markedly similar in its technique to Passion . . . the acting of Ellen Richter could hardly be surpassed . . . makes the part stand out as one of the greatest screen impersonations.—T. S. daPonte.

MORNING TELEGRAPH:

The picture has a somber old world quality that makes it all seem very **real.**" . . . Ellen Richter as "Mary" gives a ruthless and brilliant performance . . . the supporting cast is fine and the picture on the whole absorbingly interesting with more plot than its popular forerunner.

EXHIBITOR'S HERALD:

While hundreds of foreign films are being shipped back weekly without seeing the light of American projection machines, lovers of really good pictures are to be congratulated that "Judgment!" was not caught in the exodus . . . one of the best and most interesting-holding yet shown.

MOTION PICTURE NEWS:

The picture has been produced in a fine atmosphere and is especially commendable in its detail . . . the costuming is good and sets provided excellent . . . the story builds steadily to its climax and the continuity is flawless. —J. S. Dickerson.

ROGER FERRI
in
—The Exhibitor's Trade Review

World Film Corporation bids fair to make history . . . We don't hesitate a moment in predicting a record-breaking run for this picture wherever **shown** . . . as a spectacle it has the edge on **"Deception"** . . . for acting it outdoes and out-shines **"Passion"** . . . the story is far more interesting than either **"Deception"** or **"Passion"** for unlike either there is a happy ending . . . there is suspense, the kind that makes for box-office business . . . the star is one who we believe will electrify the country as did Pola Negri . . . properly exploited Judgment should shatter box-office records . . . it's the sort of production we'll rave about for weeks and urge every friend to see.

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World Film Corporation

MILTON C. WORK, President

130 West 46th Street - - New York City

The Most Unattractive Role Gloria Swanson Has Had

Gloria Swanson in

"UNDER THE LASH"

Paramount

DIRECTOR ..... Sam Wood
AUTHOR ..... Edward Knoblock
SCENARIO BY ..... Alice and Claude Askew
CAMERAMAN ..... Alfred Gilks
AS A WHOLE.....Too improbable to be taken seriously is the way the audience seems to consider it
STORY.....Makes hypocrites of its characters; too far-fetched for the average crowd
DIRECTION....Average; allows players to do some poor work and anti-climax divides it into really two parts
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Nicely photographed but doesn't appear to advantage in this kind of part
SUPPORT.....Mahlon Hamilton suitable; Russell Simpson made up to look like Brigham Young
EXTERIORS.....Doubtful as to their being African
INTERIORS ..... Suffice
DETAIL ..... Usually good
CHARACTER OF STORY.....Deals with the life and customs of Dutch colonists in South Africa known as Boers
LENGTH OF PRODUCTION ..... 5,675 feet

"Under the Lash" has been adapted from Edward Knoblock's stage play, "The Shulamite." Perhaps the religion observed and practised by the Dutch farmers of South Africa provided adequate dramatic situations for Knoblock's play, but they take on an altogether different aspect in their screen version. It may be that Gloria Swanson is not the type for the part of the brow-beaten wife that makes it far-fetched in the first place, or it is possible that the theory of the Boer husbands is too far removed from our manner of living to appear plausible, but "Under the Lash" is not likely to be taken seriously, a fact plainly demonstrated by a Broadway audience that giggled at the most dramatic moments.

The author has made hypocrites of his characters despite the fact that he makes it clear in a few instances that they themselves believe they are justified in certain acts, even to that of the husband intending to murder his wife. But, on the other hand, there is no apology made for Anna Vanderberg's acceptance of money in return for the paper that would cause the punishment of her brother's murderer. And again he does not make clear that the husband considers it sinful for the wife to read books, but when she tells him she is to become a mother, he prepares for a two day trip for the purpose of buying her more books. Such are the inconsistencies.

Director Sam Wood has provided a production that is generally satisfactory. In the matter of the anti-climax he might have tided over the interest a little better, so that you at least would be prepared for what is to follow. The gap is too decided. Gloria Swanson fulfills requirements, but she isn't what you would expect a Boer wife to be. Russell Simpson's make-up is bad and he stares at the camera frequently.

Simeon Krillet is about to beat his wife for reading a book other than the Boer creed. She lies about the coming birth of a child to save herself, but later her lie, together with the fact that she loves Waring, an Englishman employed by Krillet, is discovered. According to his belief Krillet prepares to murder his faithless wife, but the sudden return of Waring interrupts him and in the following encounter Krillet is killed. Deborah, the wife, suffers some more when she learns that Waring has a wife, but in due time a letter arrives announcing a divorce and making it possible for Deborah to marry Waring.

Likely to Prove Disappointing to a Majority

Box Office Analysis for the Exhibitor

The star's name will probably bring in a good many who have seen her in some of the recent productions in which she has appeared, but it is doubtful if they will grasp the connection—Gloria Swanson in the role of "The Shulamite." They will probably be disappointed in seeing her in drab, unattractive clothes and equally unattractive surroundings. The star is sincere in her effort, but her work is greatly overshadowed by the part she plays.

It would be best to use your own judgment in showing the picture. Perhaps you cater to a crowd that might possibly be interested in the customs of the South African colonists, but to the majority it is likely to be quite a foreign matter. If you think they will be satisfied it should not be difficult to get them in.

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Picture Suggested by Familiar Poem Is Delightful Offering

"THE OLD OAKEN BUCKET"

F. B. Warren Corporation

DIRECTOR ..... May Tully
AUTHOR ..... May Tully
SCENARIO BY ..... May Tully
CAMERAMAN ..... John La Mond
AS A WHOLE....Rather novel picture with delightful homespun atmosphere and a good deal of sure-fire sentiment
STORY.....Based on the famous song; not a plot but a pleasing series of childhood memories..
DIRECTION.....Brings out the humorous touches nicely; general composition is good
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Usually very good
PLAYERS.....Joseph Smiley suitable; Bobby Connolly fine and others all very satisfactory
EXTERIORS.....Beautiful old fashioned country
INTERIORS ..... Few
DETAIL ..... Good
CHARACTER OF STORY....Business man returns to the home of his boyhood and dreams over events of his childhood days
LENGTH OF PRODUCTION ..... 5,000 feet

With May Tully's famous song and words as a key-note, the F. B. Warren Corporation is offering a novel and delightfully wholesome picture with the original title retained, and the words of the song quoted at intervals as they apply to the pictures. The photoplay is without plot, but this is one time when it isn't missed. There is such a wealth of humaness and genuine heart interest with so much realistic reminiscence, worth while incident and honest homespun atmosphere that such things as plot, suspense and like qualities are quite forgotten.

The opening titles invite you to join in childhood recollections and with the theory that men are only boys grown big, you are taken to a real old fashioned bit of country where "The Old Oaken Bucket" is found in all its rustic glory and still doing service. A slight continuity is observed throughout. It introduces Joseph Smiley as a New York business man, who gets a "hankering" for a sight of his old home so he goes back to the little country place. He is shown wandering around the homestead and visiting the spots he loved as a kid. Then the scenes fade into a vision of the past and Bobby Connolly portrays the little country boy. And here's where the sure-fire sentiment come in, the kind that gets under your skin and momentarily transforms you into a kid yourself. It's a circumstance that can be appreciated for it is inevitable—it strikes home because it applies to everyone everywhere. Whether in town, city, village, or no matter where, each one was once a kid and you just cant' help appreciating the things that kids do.

Bobby Connolly is a typical country boy who does the usual country boy things, such as stealing apples, enjoying the old swimmin' hole, helping himself to mother's pies, fishing, and many others too numerous to mention. And of course, there is the childhood sweetheart whose tears he dries when the other boys cry "Shame" at her because he kisses her. Then the boy and girl are shown grown up, still sweethearts but a city chap soon gains the girl's favor and after his mother's death, the boy closes up the old homestead, hanks out a "For Sale" sign and goes to the city. Joseph Smiley is the boy who returns a much older man and finds his former sweetheart, Mary, still unmarried and a teacher in the little country school. There's a lot of fine touches in these last mentioned moments, and another great bit in the baseball game in which the man joins the kids and forgets how old he is until the joints begin to stiffen. It is all very well done and regardless of plot it is interesting to the very end.

They'll Like It If They Have a Heart At All

Box Office Analysis for the Exhibitor

Everyone ought to like this picture because everyone likes to think back upon the days when he was a kid. In "The Old Oaken Bucket" they'll just live their own childhood over again. You can promise them a real treat, and if there's a spark of emotion at all they'll laugh and probably cry, too, at the reminiscence suggested by May Tully's poem. The title itself needs no exploitation. Everyone knows what it means, and judging from the audience in the theater where the picture was reviewed, it seems certain to go over. This audience waited for the entire picture after previously having seen six long vaudeville acts. Kind of looks as though they thought it worth while.

The musical accompaniment adds a good deal of atmosphere and pleasure to the picture. Of course the "Old Oaken Bucket" theme should be prominent in your score, and there are any amount of equally appropriate numbers that will go well with it.

Some Short Reels

"Fifteen Minutes"—Hal Roach-Pathe

Type of production.....1 reel comedy

"Fifteen Minutes" is one of the best "Snub" Pollard has done. It is full of life, and judging from the laughs it got at its initial run in a Broadway house it should do well anywhere. Marie Mosquini takes the part of the wife who takes her husband shopping and allows him fifteen minutes rest in a "quiet little street." Then the action begins. It starts with a pail of water from an upper floor window and continues with a chase that seems to cover the entire city. At the end of fifteen minutes "Snub" finds himself back at his starting place. Some amusing double exposure work is introduced and the comedy stunts are well executed. The laughs are frequent and the action brisk. This is certainly one of the best of the series.

"The Honor of the Mounted"—Universal

Type of production.....2 reel Canadian Western

Love, romance and treachery are the elements that make up this picture. The action is swift and the plot quite deep. A former sweetheart of the mounted policeman arrives with her father and they divert the attention of the hero while the robbery is committed. The chase follows and the daughter of the post keeper, who is also the true love of the mounted, takes a hand and capsizes the canoe carrying the bad men. All ends as it should. The canoe race is quite thrilling and some good Western shots have been recorded in this one. George Larkin is featured and Josephine Hill plays opposite.

"Strolling Minstrels"—Bruce-Educational

Type of production.....1 reel scenic

With a little lyrical music and perhaps a bagpipe, this reel should prove quite effective. The first half is devoted to scenes in Switzerland, where the shepherd is shown wandering across the mountains playing on his reeds. Some beautiful shots are here recorded. The second half of this scenic picks up the wild strain of the Scottish bagpiper in the lake region of Scotland. The scenes are all well composed and beautifully photographed. The figure of the piper adds a human touch to the landscapes recorded. The negative is effectively tinted in soft purples and greens. Some shots have been tinted with several colors. This is a good program filler and should go well.

"Sea Shore Shapes"—Century-Universal

Type of production.....2 reel comedy

Little Baby Peggy, all dolled up like a Kewpie, is the attractive feature of this by-the-sea comedy. A great Dane also adds to the interest and helps keep things moving. The story deals with a bad organ grinder, a life saver, a pretty girl and her baby sister. The dog takes an active part in the final rescue and helps save the child from the fleeing kidnapper. This comedy is full of kid stuff and dog stuff, and has a good many added features besides. The baby is certain to captivate and hold any audience and the comedy work is good. The dog will pick up the interest where the baby leaves off.

"Capturing Lions by Aeroplane"—Major Allen's Wild Animal Pictures—Pathe

Type of production.....1 reel animal novelty

Major Jack Allen and his photographer have accomplished a very daring and thrilling feat, and the result is this novel single reeler. As the lion is pictured in the opening of the reel as the murderer of innocent sheep, you do not resent his capture. Some splendid shots of the lion in the desert have been taken from the aeroplane. The shots were taken from a distance, and the king of beasts does not appear aware of the hunters' presence. These views are most unusual. The lion is captured, a chain noose attached under the axle of the wheels, and as the plane flies low the beast is caught and the chains are released from the plane. Anchors secured to the ends of the chains sink into the sand to prevent the lion from getting away. This animal novelty has plenty of real action and will interest and thrill any audience.

"No Place to Live"—Star-Universal

Type of production.....1 reel comedy

This is the kind of a comedy that runs wild and seems impossible, but in the end it turns out to be only a dream. The subject is very apt to strike home, for it deals with the difficult art of flat hunting. The family move into the newly found flat and the troubles that follow are quite funny. The night scene in the empty flat and the fight with the mosquitos will get a good laugh. Bert Roach is the star tenant, and the other tenant in the house is played by Otto Fries.

"The Flaming Trail"—Holman Day-Pathe

Type of production.....2 reel drama

The story of this Holman Day two reel drama is based upon an old proverb: "Can a man take fire in his bosom and not be burned?" The action takes place in the lumber district and the climax includes a thrilling forest fire. The two fleeing lovers are brought to a cabin in the woods by the old crazed hermit who was carving the above motto in the side of a cliff. A fight follows in the cabin and the overturned lamp sets the forest ablaze. While the story is not over convincing, this little drama has plenty of action and some fine out-door locations. The climax containing the rescue through the flames is quite thrilling and will hold the average audience.

"Texas of the Mounted"—Texas Guinan Prod.

Type of production.....2 reel Canadian Northwoods

Texas Guinan takes a dual role in this two reeler. The story, which is not over convincing, deals with an incident in which a corporal in the Canadian Mounted Police is killed. The twin sister picks up the trail and swears revenge. Action follows, and in the climax the murderer believes Texas to be the ghost of her brother and falls back into the canyon below. This picture makes an average Western. Its action should carry it along before an audience that likes this kind of a show, though it is not suitable for showings before a critical audience.

Some Short Reels

"Pure and Simple"—Christie-Educational

Type of production.....2 reel comedy

This is an average Christie comedy, full of action though quite unconvincing and not very original. The story deals with the arrival of Swedes to this country. The Uncle is ashamed of his nephew, and therefore asks him to stay at a hotel. But the nephew comes to the house, and while the slapstick work is at its height the police arrive and place the house in quarantine. Bobby Vernon plays the leading role in this fairly amusing comedy.

"The Dog and the Bone"—Aesop Fables-Pathe

Type of production.....1 reel cartoon

The moral of this animated cartoon is: "A bone in the mouth is worth two in the brook." The bone is shown as a buried treasure, and the map that indicates the location is kept in a safe. The robber dogs make an attempt to get the bone but are scared away, but while the dog is bringing home the bone he sees it reflected in the water and lets it drop. The idea in this cartoon is well carried out and some of the animation is quite funny. There are several clever stunts that are sure to get a laugh in this.

"Torchy a la Cart"—Educational

Type of production.....2 reel comedy

Johnny Hines is the hero and lunch counter manager of this two reel comedy. The story is pieced together and is made up of many stunts without much continuity. While many of them are good, still the general effect lacks unity. The comedy is not held together by a single theme but jumps from one stunt to another. First Torchy plays keeper of a lunch wagon and does the kind of stunt that is expected of the man behind the counter. He shoots holes in the doughnuts and burns the oilcloth covers with his hot pots. At the fashionable party a rat runs up his leg and he does the shimmie. The action grows faster towards the finish when Torchy tries to catch an escaped convict with the aid of a suit of armor. He stops to oil the joints but makes up the lost time by sliding down the railroad tracks. Although few of the stunts are original the comedy is brisk and Johnny is funny.

Pathe Review No. 127

Type of production.....1 reel magazine

Snowtime in Japan opens this Pathe review. Paper umbrellas, kimonos and wooden sandals are shown in use. The slow motion section of this magazine illustrates N. F. Burt, of Cambridge, throwing the 16 pound hammer, and the famous South African runner B. G. D. Rudd sprinting on the cinder track. Hy Mayer does some cartoons and the colored section is devoted to views in and about Lake Como, Italy. The magazine is well up to the standard in interest and variety.

"Mama's Cowpuncher"—Century—Universal

Type of production.....2 reel comedy

It is mother's and father's ambition that little Harry should be a concert pianist, but he becomes the plano player in a western dance hall. He is abused, insulted and hazed until one day his girl tells him that she likes them rough and to please her Harry becomes a terrorizing cowpuncher "rougher than the Atlantic." With the aid of the colored cook he does some clever imitations of roping, broncho-busting and sharp-shooting. Then he gets rough with the bad men and cleans them up. Harry Sweet plays the part of the rough cowpuncher and does some clever stunts. It is lively, amusing and contains a good number of irresistible laughs. It is safe to say that at least 90 per cent of your audience will like it and laugh. The other ten may think it all very silly and only smile. But it will entertain them all.

"Late Hours"—Hal Roach-Pathe

Type of production.....1 reel comedy

Eddie Boland and "Sunshine Sammy" take the leading parts in this comedy. Eddie Boland arrives home in the early hours of the morning and seeing that his wife and mother-in-law are up and waiting for him, he climbs in through the cellar. Here he falls over the cat and slides down a flight of stairs. At the bottom he discovers a trap door that leads down into an Arabian Night cave filled with beautiful Oriental dancers. The fun follows. He is finally awakened from this dream by the thought that the girls are going up stairs to his mother-in-law. This comedy is amusing and different. The change from a modern setting to an Arabian Night dream and then back again will please and satisfy the average audience.

"Nice and Cannes"—Burton Holmes-Paramount

Type of production.....1 reel travel

Views of Nice, the Atlantic City of Southern France, compose the greater part of this Burton Holmes travel reel. The parks, the casinos, street scenes, and the beautiful beach are all included. One or two interiors show the famous gambling tables in operation. Along the coast of the Mediterranean fishing boats and natives are shown. Further down the coast the town of Cannes is located. The statue to Edward VII and many other points of interest are here recorded. The reel is well photographed and of average interest.

"Gone to the Country"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Snub" Pollard and Marie Mosquini travel to the country with the aid of a Ford and a trailer. The young couple finally reach the place where "the cornfields yield sixty gallons to the acre." Thunder, lightning, rain, wind and all the other elements of nature storm the campers, who in the morning find themselves washed with the wreckage into a mud pond. But the Ford survived all. In this they start home only to land into quicksand which swallows the car and all. Most of the laughs in this are produced with the aid of mechanical effects and all have been used many times before. The action, however, is snappy and some of the situations are funny. This one is up to the average Hal Roach comedy, but not up to the best.

Star, Good Production and Excellent Photography the Features

Marie Prevost in
"NOBODY'S FOOL"
Universal

DIRECTOR ..... King Baggot
AUTHOR ..... Roy Clements
SCENARIO BY ..... Doris Schroeder
CAMERAMAN ..... Bert Glennon
AS A WHOLE.....Pretty picture that offers pleasing light and short entertainment with attractive star
STORY.....Very little plot but plenty of beautiful backgrounds that make you forget how slight the story is
DIRECTION.....Gives most of the attention to star and making picture good to look at
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
STAR.....Beautifully photographed and always easy on the eyes
SUPPORT.....Harry Myers overdrawn type; others satisfactory
EXTERIORS ..... Numerous pretty shots
INTERIORS ..... Good
DETAIL ..... All right
CHARACTER OF STORY.....Heiress flees from fortune-hunting suitors only to fall in love with woman-hater author
LENGTH OF PRODUCTION ..... 4,640 feet

Marie Prevost's second Universal offering is a pleasing light piece of entertainment that will satisfy almost everyone just because of the charm of the star and the fact that director Baggot has made a production that is quite attractive pictorially and well worth looking at. Excellent photography enhances the beauty of the numerous pretty backgrounds, and the star is always carefully lighted and nicely photographed.

Roy Clements' story is about as light as a story can be and hold together, but director Baggot has managed to dress it up in a way that keeps it interesting, and some well distributed humor provides intermittent comedy bits that secure the laughs and help cover up the missing plot. The first reel contains some fun in a co-educational college with the star as a plain-Jane student who wears high buttoned shoes and rimmed glasses as part of her make-up. A frat dance is well done.

Along in the last reel the farce takes a dramatic turn in a bedroom scene that threatens to get smutty. It doesn't seem a necessary part in the story, and at least would be the better of the cutting of one shot showing the pajamed villain getting ready to remove his lounging robe. The star has a chance for a little dramatic display in the sequence, and as a whole she handles it fairly well. Harry Myers plays one of the principal supporting roles capably except that his character is overdrawn, mostly in the titles he is supposed to speak.

Polly Gordon, a plain little girl attending a co-educational college, is suddenly left a large legacy through the death of an aunt. It doesn't take Polly long to become a regular flapper with a host of fortune-hunting admirers. To escape them Polly goes to a friend's mountain cabin. There she meets a woman hater, Harrison Alger, an author, who is also hiding. Neither will leave. Alger thinks Polly is the wife of the friend who sent him to the cabin and so he tolerates her presence but doesn't succumb to her well tempered vamping. Alger's big chance comes when Polly is visited by an unwelcome guest in her room one night. Alger comes to the rescue and the friend who owns the cabin arrives with his wife, and after things are explained Alger decides to leave but he falls for Polly, yes, falls right into the water for her.

You Can Promise a Star and Backgrounds Always Good to Look At

Box Office Analysis for the Exhibitor

"Nobody's Fool" is one of those pictures in which the story doesn't count very much in averaging up the feature's entertainment value. It is the way in which the picture has been produced, the direction, photography and general pictorial appeal that make it interesting and worth while, together with an attractive star who is delightfully photographed and always shown to the best advantage. If you showed the star's first feature, "Moonlight Follies," and pleased your patrons, you may be sure "Nobody's Fool" will be equally well received.

Your lobby can be made quite attractive by liberal use of stills and display frames which can be secured from your local exchange, and you can show the star first as the plain girl and then as the flapper type and invite them in to witness the change, using catchlines to the effect of "Money talks in 'Nobody's Fool,'" or "Fine feathers make fine birds."

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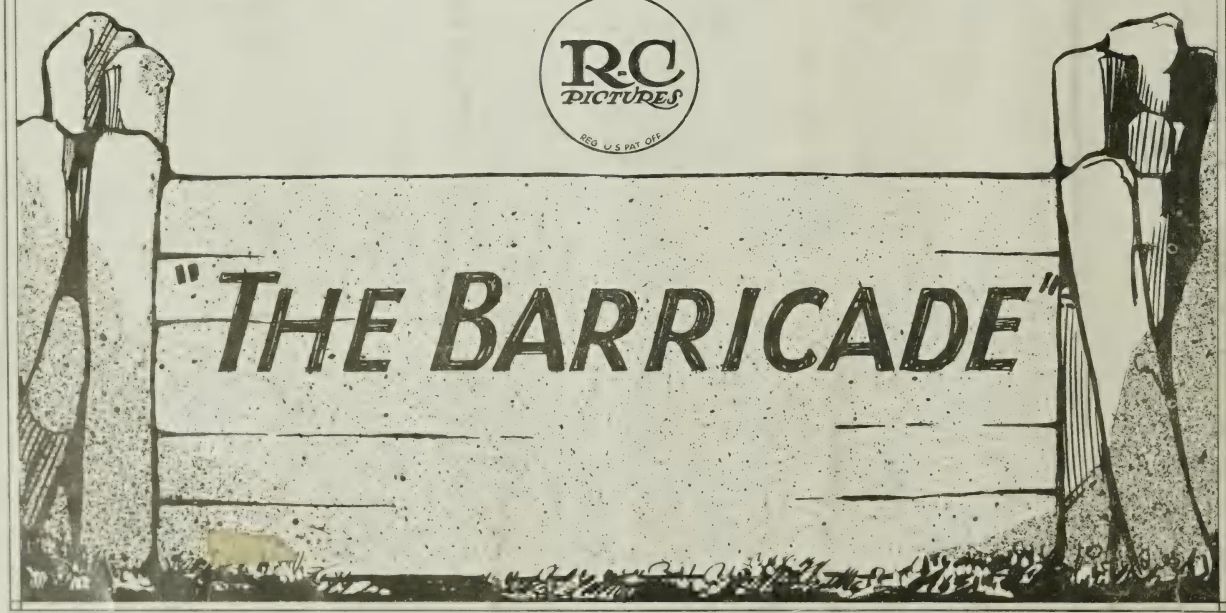

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Vol. XVIII No. 29 Sunday, Oct. 30, 1921 Price 25c.

Copyright 1921, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

Joseph Dannenberg, President and Editor; J. W. Alicoate, Treasurer and Business Manager; J. A. Cron, Advertising Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00. Subscribers should remit with order.

Address all communications to WID'S DAILY, 71-73 West 44th St., New York, N. Y. Telephone, Vanderbilt 4551-4552-5558.

Hollywood, California: Editorial and Business Offices, 6411 Hollywood Boulevard. Phone, Hollywood 1603.

London Representative: W. A. Williamson, Kinematograph Weekly. 85 Long Acre, London, W. C. 2.

Paris Representative: Le Film, 144 Rue Montmartre.

Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

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Cosmopolitan Prod. and Famous Players to enter upon new distribution contract.

Malcolm Strauss to produce for Asso. International Pictures Corp.

Tuesday

London reports Mary and "Doug" to co-star in one film.

St. Louis merger assuming definite shape.

M. P. T. O. appoints committee of five to investigate First National.

C. E. Whittaker talks interestingly of foreign conditions.

Wednesday

M. P. T. O. reports resolutions against First National passed in Minnesota, Kansas, Nebraska and New York.

S. E. Rogers hopes for Senate approval of rental tax repeal.

Thursday

First National delegates meet in nine different rooms in Chicago. Open dissension avoided; executive committee succeeds in pacifying delegates.

Famous Players lists two Pola Negri features for release.

Universal plans big costume picture and foreign producing unit headed by Priscilla Dean.

Twenty-seven exchange centers prepare for railroad strike.

Friday

First National difficulties with delegates appear straightened out.

W. A. Brady leaves for Middle West to secure co operation with women's organizations.

Minneapolis M. P. T. O. wants First National output limited to 80 features annually to relieve sub-franchise holders.

Marcus Loew has three new theaters ready.

Saturday

Orient Pictures Corp. closes foreign deals with important producers.

Group of film men en route to New York from England.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Rogers' Latest A Big Hit Comedy Number

Will Rogers in
"DOUBLING FOR ROMEO"
Goldwyn

DIRECTOR ..... Clarence Badger
AUTHORS ..... Elmer L. Rice
SCENARIO BY ..... Bernard McConville
CAMERAMAN ..... Marcel Le Picard
AS A WHOLE.....A comedy you can laugh at and enjoy; different from anything Rogers has done
STORY.....Interesting without much plot; pokes good natured fun at picture business
DIRECTION....Good; gets lots of fun out of satire on Will Shakespeare's celebrated work
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... All right
STAR ..... Great in this
SUPPORT.....Sylvia Breamer leading lady; cast suitable
EXTERIORS ..... Satisfactory
INTERIORS.....Some attractive sets for "Romeo and Juliet" sequence
DETAIL ..... Good
CHARACTER OF STORY.....Small town hero takes up "movie" acting to learn how to make love like screen hero. He learns
LENGTH OF PRODUCTION.....5,304 feet

When the orchestra strikes up "Jubilo" and you get your glimpse of hero Will, you begin to feel that somehow or other you're going to like "Doubling for Romeo." Ever since Rogers appeared in the picture "Jubilo," the familiar strains of the song seem to just naturally associate themselves with the lariat hero. His latest is a fine comedy offering that boasts of three authors—Elmer Rice, Will Rogers and Will Shakespeare with the added line "one of these boys is famous."

There is very little serious plot to the picture, and told in straight story fashion would probably have drawn a big zero mark, but such is not the case. Rice's story is rounded out with plenty of typical Will Rogers humor that gets continual laughs. The titles, written by the star, are there, decidedly. And the one in which he explains the "movie" term of "doubling" as "like the Democrats did last election when they sent Cox in to double for Bryan," the Capitol audience thought worthy of a round of applause. Rogers pokes a lot of good natured fun at pictures, generally in his titles and the scenes showing him "doubling" for the villain and the hero at a studio so that he may learn to make love the way screen lovers do and thereby satisfy the desires of the girl back home get a lot of laughs.

Then the sequence of satire on "Romeo and Juliet" where Rogers dreams he is Romeo is also a laugh-getter. And of course the accompanying titles are equally good. The ending is fine. Rogers, still dreaming, is kissing the sleeping Juliet when he falls off the chair and wakes up. He dashes madly for the heroine, takes her away from his soda-clerk rival and rushes her to a minister where he tells her to "stand still and get married or he'll knock her block off." That's what she wanted so it all ends happily since the heroine's satisfied.

The direction is good and the interest is kept up very well all the way through. The "Romeo and Juliet" scenes are done rather elaborately, especially the ballroom, and of course the usual balcony scene is prominent. Rogers puts over some good comedy business in this bit. Sylvia Breamer is his leading lady in this one and Raymond Hatton is good in the role of the soda-clerk rival.

Give Them This And Let Them Enjoy A Good Laugh

Box Office Analysis for the Exhibitor

Judging from the way "Doubling for Romeo" was received at the Capitol Theater, it looks like a real bet that you will do well to book at your earliest opportunity. If you want to hand them a lot of good laughs (and they like to laugh), be sure to let them see it. Rogers' natural humor is prevalent throughout and there's such an amount of it and all so good that "Doubling for Romeo" is just one long laugh that your folks will surely enjoy.

Regular picture patrons usually like to know a little more about just how pictures are made, and they always enjoy an intimate glimpse into the studio so that you can promise them something of interest in Rogers "doubling" role when he gets a job in the "movies" to learn how to make love. Catchlines and stunt advertising ought to line them up nicely at the box office. Talk about the "Romeo and Juliet" satire, and be sure to show some stills of Rogers in his various roles prominently in the lobby.

Has a Thrill That's a Sequel To "Way Down East"

Priscilla Dean in
"CONFLICT"
Jewel Prod.—Universal

DIRECTOR ..... Stuart Paton
AUTHOR ..... Clarence Buddington Kelland
SCENARIO BY ..... George C. Hull
CAMERAMAN ..... Harold Janes
AS A WHOLE.....A really fine picture with a thrill in the finish that is a knock-out
STORY.....One of the best that has reached the screen in some time; fine mystery and characterization
DIRECTION.....Very good; has created impressive and realistic atmosphere always; handles the ending excellently
PHOTOGRAPHY ..... First Class
LIGHTINGS ..... Good
STAR.....Especially well suited and does her usual good work
SUPPORT.....Carefully selected and thoroughly capable
EXTERIORS ..... Splendid
INTERIORS ..... All right
DETAIL ..... Good
CHARACTER OF STORY....Girl defies her lumber king Uncle and aids her lover in sending his logs down the river
LENGTH OF PRODUCTION ..... 6,205 feet

Universal picked a good one for Priscilla Dean when they selected Clarence Buddington Kelland's Red Book serial. George C. Hull's scenario conforms pretty closely to the original with one or two changes, including the heroine's rescue of the hero that is made a part of the final thrill. The story as published probably contained so much detail that it could not all be used and at the same time keep the picture down to the necessary footage.

Stuart Paton has provided an excellent production in every way. He has created a realistic atmosphere first, in establishing the sinister characters in the home of John Remalie, and secondly, in the marvelous exteriors of the lumber lands. And it isn't likely that he was lucky enough to find natural geographical locations to fulfill the needs of the story. But the dam, the sluice and the dried runway which is later flooded by the blowing up of the dam are all presented and the shots of the logs travelling at a fast speed down the river are really great. But best of all is the thrill in the final reel when Priscilla Dean jumps from log to log while they hurry down towards the rapids, in her attempt to rescue her lover who, on a raft, is headed straight for the falls.

Those selected to portray the various roles are well chosen types and all do very good work. Martha Mattox makes the crafty and sullen Miss Labo all that Kelland intended, and Edward Connolly is splendid as John Remalie. Herbert Rawlinson and L. C. Shumway are adequate as hero and villain, and Sam Allen makes a good deal of the short role of Orrin Lakin.

Dorcas Remalie, by the terms of her father's will, must live with her uncle until she becomes of age. At this time Remalie is fighting a newcomer, Jevons, a fellow who is the first to attempt opposition to Remalie's monopoly on the timber lands. For years Remalie had lived in a cheerless old house with no one but a housekeeper, Miss Labo. A word never passed between the two and no one knew that twenty-eight years before Remalie had been the father of Miss Labo's child whose murder she accused him of. But in reality she had raised the child, now a man, and employed by Remalie, though each man is ignorant of his relation to the other. Dorcas overhears Miss Labo telling the man he is Remalie's son. She believes Jevons is the son and so tells Remalie. Complications pile on, Miss Labo tries to poison Dorcas, she escapes and later saves her lover, Jevons, who is not Remalie's son. It develops that Sloane, the foreman is his son. There is a happy ending with Remalie marrying Miss Labo, and Dorcas and Jevons, ditto.

Is Worthy Of Your Best Exploitation Efforts

Box Office Analysis for the Exhibitor

"Conflict" should go over very well, and the thrill at the end is certainly a sequel to that of "Way Down East." Instead of a girl floating towards the rapids on a cake of ice, with the hero rushing to the rescue, you have the hero floating towards the rapids on a raft with the heroine jumping the logs to rescue her lover. The effect is the same and it is certainly a knock-out thrill of its kind.

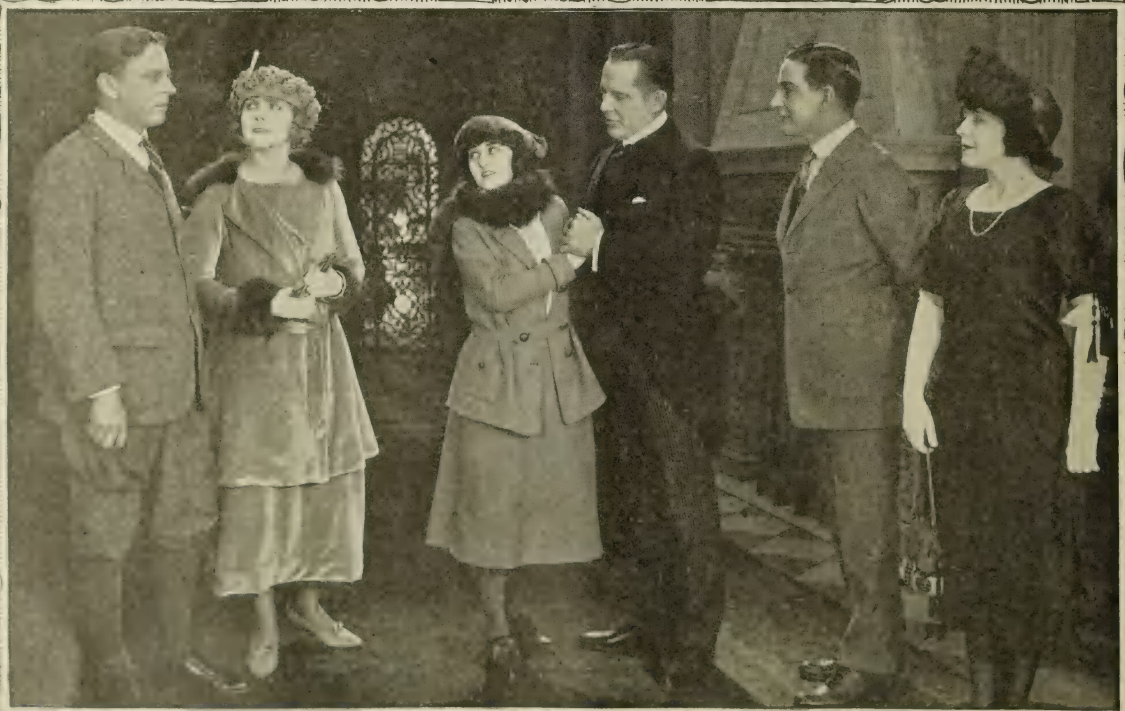
The star's name will bring them in. It is quite likely that Kelland's story has already been widely read so that inasmuch as Universal has retained the original title, it would be well to give it plenty of prominence. You can promise mystery, suspense, unusual characterization and thrills. Catchlines will interest and if you can let them know something about the characters of Miss Labo and John Remalie and how they lived in the same house for twenty-eight years without speaking to each other, they'll want to know why.

The Billing Tells the Story~

LEWIS J. SELZNICK presents it
RALPH INCE personally directed it
ANNA STEESE RICHARDSON
and EDMUND BREESE wrote it
HARRY T. MOREY-KATHLYN WILLIAMS
FAIRE BINNEY — MATT MOORE
GRACE VALENTINE-ROLAND BOTTOMLEY
COMPRISE THE CAST

"A MAN'S HOME"

Little wonder it's the "Greatest Picture That Has Ever Carried the Selznick Trademark"



Hayakawa Writes His Own Story For Latest Production

Sessue Hayakawa in
"THE SWAMP"
R-C Pictures

DIRECTOR ..... Colin Campbell
AUTHOR ..... Sessue Hayakawa
SCENARIO BY ..... J. Grubb Alexander
CAMERAMAN ..... Frank Williams
AS A WHOLE...Contains a good heart interest and rather tense dramatic moments for use of star
STORY.....Progresses largely through coincidence but consists of situations with good audience appeal
DIRECTION....Quite satisfactory; creates realistic atmosphere and detail is first rate
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Gives his usual strong dramatic performance though less actively than in most of his past productions
SUPPORT.....Bessie Love a pathetic little deserted wife; Frankie Lee great; others suitable
EXTERIORS ..... Not very many
INTERIORS ..... Adequate
DETAIL ..... Given good attention
CHARACTER OF STORY....Chinese vender comes to the rescue of deserted white woman and her little son
LENGTH OF PRODUCTION ..... 5,560 feet

Sessue Hayakawa has written a story for himself and while there is considerable improbable coincidence contained in it, "The Swamp" gives the star suitable dramatic opportunities that he handles in his usual finished fashion, and there are other equally effective elements of audience appeal that are quite certain to make the picture well liked by a good many and of course, the star's admirers will be well satisfied.

The story is a more or less unhappy one but there is a fine heart interest that is realistic and well founded. It is the Chinaman's kindness to the young girl-mother and her little newsboy son. How he pays the rent for the destitute girl and provides a doctor when she is taken ill, and then brings a native healer to pray for her recovery when the doctor gives no hope, are a few of the instances of heart interest. There are others in the moments played between Bessie Love, who is a strong sympathetic figure in the role of the deserted girl and Frankie Lee, as the little son who tries to support her by selling newspapers. There is a good deal of pathos in the part played by Bessie Love, and Frankie Lee does fine work as the son.

The star has provided himself with first rate dramatic bits though some come through quite obvious coincidence, such as the appearance of the girl's former sweetheart whom she had left to marry the man who deserted her, and later the finding of her husband and the knowledge of his engagement to a rich girl which comes through the Chinaman's fortune-telling business, whereby he is able to tell his clients things about themselves by having the little newsboy rifle their pocketbooks from underneath the table at which the fortune-telling is taking place. A little better explanation, such as a reason why this rich girl happened to be in the "Swamp" district, and other slight but fairly important matters might be made more reasonable.

Wang's friendship with the little newsboy leads him to discover the poverty and ill health of the boy's mother, a young girl who had been deserted by her husband. Wang takes the youngster into "partnership" in a fortune-telling scheme, whereby they make enough money to keep all hands, and it is in this way that the husband is located and found to be engaged to a rich girl. How Wang ruins the match, the boy's mother returns to her home town with her old sweetheart, and Wang departs to claim his Oriental bride make up the remainder of the picture.

You Can Promise A Genuine Heart Interest

Box Office Analysis for the Exhibitor

The Japanese star has undoubtedly a large following in this country and his name alone is sufficient to get them interested in "The Swamp." They will also probably be attracted by the fact that Hayakawa wrote the story, so you might make double use of his name with his latest picture. The story is not a really unhappy theme but composed of an effective heart interest, some pathos and slight comedy relief that makes it quite desirable.

To give an idea of what "The Swamp" is about you might say: "In a crowded and dismal corner of Chinatown, called 'The Swamp,' lived a young white girl and her little son. See how the kind Wang, a vegetable vender, brought happiness back into the life of this little deserted wife." You might mention the appearance of Bessie Love opposite the star and also tell them about the work of Frankie Lee.

Interesting And Very Well Directed French Production

Madame Rejane in
"MIARKA"
Louis Mercanton Productions

DIRECTOR ..... Louis Mercanton
AUTHOR....From the story "The Child of the Bear"
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....An interesting French picture that presents its story in straight-forward fashion and holds all the way
STORY....An old gypsy legend with all the elements that make for audience appeal
DIRECTION.....Shows sincere effort; a bit crude on technical matters but excellent in telling story
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Usually good
STAR.....Well known French actress gives interesting performance; characterization is good
SUPPORT.....A suitable and capable supporting cast including a trained bear
EXTERIORS ..... Pretty
INTERIORS ..... Adequate
DETAIL ..... Good
CHARACTER OF STORY.....Gypsy girl in love with man not of her tribe is free to marry him when it is learned he was born a gypsy
LENGTH OF PRODUCTION...Probably 6,000 feet

"Miarka," a product of the French studios, is a decidedly interesting photoplay and most of the credit goes to Louis Mercanton, director and producer of the picture, for it is his straight-forward manner of telling the story that makes it hold attention right to the end. But of course, the acting of Madame Gabrielle Rejane, a well known French actress who died since the making of "Miarka," is a worthy feature. Madame Rejane shows a keen knowledge of pantomime and while apparently an old woman, she makes the part of Romany Kate, an old gypsy woman, a realistic character. A supporting company of players whose names are given on the screen, but are not known in this country, also do very good work.

The story is not unusual but it contains elements of audience appeal that director Mercanton has taken advantage of, and the manner in which he has sustained the interest is splendid. He does his best work in the way he has built to the climax and the consequent denouement that is unusually well handled. There is nothing that would cast any suspicion as to what outcome you might expect, so that when it is learned that the hero is a gypsy and free to marry the gypsy heroine, the result is genuinely effective.

Technical matters in connection with "Miarka" are a little crude, probably due to more or less lack of proper facilities and working equipment. The photography is occasionally bad and while an effort has obviously been made to do things with the lightings they are not always good, especially in the way of light on players. The exterior backgrounds are pretty and there are some attractive shots although the cameraman seldom varies his shooting angle.

Miarka, the granddaughter of Romany Kate, according to her grandmother, is to marry a gypsy chief—whereabouts unknown. Romany Kate, Miarka and her tame bear, live upon the estate of an old gentleman who tolerates Kate because of his interest in gypsies, and more particularly because he has a gypsy document which he cannot decipher. A gardener, in love with Miarka, robs the master and sets fire to the home, making it appear that Kate is the guilty one. She is convicted but later Miarka's pet bear kills the gardener and he confesses his crime before he dies. Kate, realizing Miarka is in love with the master's nephew, Ivor, takes her away. Later the master tells Ivor that he is not his nephew but was found at the gate when a babe. The document is deciphered by Kate and it discloses that Ivor is the chief whom Miarka had been destined to marry.

You Can Bank On It Holding Their Attention Throughout

Box Office Analysis for the Exhibitor

A distributing company for this production has not been announced, but it is understood it will be available in the near future. It is a foreign made production, but you need not be afraid of that phase of it for it is really an interesting photoplay that is quite worthy of presentation.

In announcing it you can use your judgment about whether or not it is best to let them know it is a foreign production. If that fact should have a tendency to keep them away it would be well not to say anything about it, but play up the story and the performance of Madame Rejane and you will not be misleading them because they should be satisfied with the picture as a whole. Tell them it is an old gypsy legend and exploitation is readily suggested in the gypsy atmosphere.

Introduces Barbara Bedford As Latest Fox Star

Barbara Bedford in
"CINDERELLA OF THE HILLS"
Fox

DIRECTOR ..... Howard M. Mitchell
AUTHOR ..... John Breckenridge Ellis
SCENARIO BY ..... Dorothy Yost
CAMERAMAN ..... George Webber
AS A WHOLE.....Mystery drama that supplies desirable role for new Fox star
STORY.....Sometimes faulty in construction and not quite convincing; has good moments
DIRECTION.....Obviously aiming to "put over" the star and has given other matters less attention
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
STAR.....Rather interesting and quite sincere in her work; screens well
SUPPORT.....Includes Carl Miller, Cecil Van Auker, Tom McGuire and Barbara La Marr; one or two not well suited
EXTERIORS ..... All right
INTERIORS ..... Not many
DETAIL ..... Suffices
CHARACTER OF STORY.....Girl suffers cruelties of step-mother in effort to win back father for her mother whom he has divorced
LENGTH OF PRODUCTION ..... 3,865 feet

The Fox organization is presenting Barbara Bedford in her first starring vehicle, "Cinderella of the Hills," a story by John Breckenridge Ellis. It provides a suitable role for the star, giving her opportunities suited to her personality and she handles the dramatic moments nicely, and all told offers a good performance that denotes a sincerity on her part, though one or two unconvincing twists in the story rather detract from her effort. One would be more likely to expect her to try and make life miserable for her stepmother rather than having her accept the cruel treatment, since her purpose is to win her father away from the woman for whom he divorced the girl's own mother.

"Cinderella of the Hills" is a mystery drama essentially, but a romance is included that would have been more genuine through a more suitable player in the role of hero. In connection with the mystery element there are several attempts made to create a suspense, but for the most part they fail to establish any such element, probably because they do not build to a climax and subsequent denouement. They just happen and the spectator is neither aroused nor surprised at any turn.

All the interest is centered on the star and the part she plays, which is obviously done to make her the outstanding attraction and gather admirers for her and patronage for features to come. Her performance is interesting, however, and she screens very well. In all probability Barbara Bedford will go over nicely, given the proper stories.

Giles Gradley, submitting to the sinister influence of a young woman named Kate, divorces his older wife and marries Kate. The first Mrs. Gradley becomes mildly insane. Later she is brought West by her daughter Norris (Barbara Bedford), where the girl keeps her in hiding near the ranch where the father is living with his second wife. Norris goes to live at the ranch thinking she can win her father back. She suffers the insults and cruelties of the stepmother until Wolcott, an Easterner, comes to work on the ranch, becomes interested in her and wins her confidence. Bates, an old admirer of Kate's, also comes to the ranch and Giles finds him making love to his wife. He threatens to leave her and in her anger Kate runs out of the house and falls into a bottomless pit. Giles promises to go back to Norris' mother.

You Can Likely Interest Them With Name Of New Star

Box Office Analysis for the Exhibitor

The public is usually very willing to "be shown," so you ought to bring in a good many others besides your regulars by playing up the name of a new star and generally giving her a rather extenuated send-off in her first production. Display the star's photograph liberally and use stills showing her in her role in "Cinderella of the Hills." The title is an attractive one that can be used nicely with such catchlines as: "She suffered a stepmother's cruelty and lived through considerable unhappiness for one great purpose. She was a 'Cinderella of the Hills.' See how she won her point. Barbara Bedford in her first starring production for Fox is at the blank theater."

The best way to go at securing patronage is to get them interested in the new star, and it might be possible that she will be remembered by some in previous pictures in which she has appeared though not in stellar capacity. You might mention "The Last of the Mohicans.".

Add One More To a Record List

Now Goldwyn adds "Doubling for Romeo" to a list of pictures that are acknowledged record-breakers.

One of the greatest comedies of all time. Without question the most original, "Doubling for Romeo" is the talk of every city where it has played.

It has opened to sensational business in four of the most important exhibition centers of the United States.

In Los Angeles at Miller's Theatre, "Doubling for Romeo" is breaking the house record. The admission price is one dollar. In Chicago it is doing wonders at the Roosevelt.

In Cincinnati it is going great guns at The Capitol.

And in New York at the world's largest theatre, The Capitol, it is doing one of the most phenomenal weeks that this great theatre has ever done...

The crowds are laughing, applauding and congratulating.

The reviewers are writing more superlatives in their reviews than they have written in six months ...

"Doubling for Romeo" is a big hit. Will Rogers has pulled the surprise picture of the year ... a comedy in which every scene comes with a jolt unexpected.

"Doubling for Romeo" is not only the biggest laugh-puller in a long, long while. It is a spectacular picture.

There are great scenes in this picture, wonderful settings with clamoring mobs ...

There is a duel that grips you and startles you...

Add "Doubling for Romeo" to a record list—a list that includes "The Old Nest" and "Dangerous Curve Ahead."

There are more coming! "Poverty of Riches!" "The Sin Flood!"

What They Said In Los Angeles

Record: One of the most screamingly funny comedies of recent years. "Doubling for Romeo" is a truly enjoyable picture, which no one with a sense of humor should miss.

Times: "Doubling for Romeo" is a complete knockout." Not only is it a hilarously funny comedy, but Rogers completely finds himself in it. He is whimsical, funny, sad by turns and in addition does some athletic stuff that rivals Doug. Fairbanks.

Examiner: "The funniest thing that Rogers has done" was the unanimous comment last night.

Express: Mr. Rogers has, in the parlance of the theatre, a fat part, and extracts the last juicy drop of fun from it.

Herald: The role fits Rogers superbly. Every time he comes into a scene there is a shout of laughter. "Doubling for Romeo" is one of the best comedies ever filmed.

What They Said In New York

Globe: Will Rogers, Elmer Rice and Will Shakespeare divide the honors in the cleverest comedy of this or many other seasons.

Times: "Doubling for Romeo" is about the most hilarious thing Mr. Rogers has ever done.

World: A thoroughly giggly and at times boisterously laughable picture.

Telegraph: Practically every title carries a laugh .... the "Romeo and Juliet" episodes amount to a triumph.

Journal: You will have the time of your life watching this one.

Mail: One of the cleverest and most amusing satires on the motion picture industry that has been produced in many a day.

Herald: Combination of Rogers and Shakespeare as irresistible as a certain widely advertised talcum powder.

WATCH GOLDWYN

The Biggest Name in Pictures Today

"Fightin' Mad" Good Western Built On "Three Musketeers" Idea

"FIGHTIN' MAD"

Metro

DIRECTOR ..... Joseph J. Franz
AUTHOR ..... H. H. Van Loan
SCENARIO BY ..... H. H. Van Loan
CAMERAMAN ..... Harry A. Gersted
AS A WHOLE.....Swift moving Western full of pep and action. Titles good and entire production highly entertaining
STORY.....Takes a little time to get started but moves swifty towards the climax. "Three Musketeers" idea well carried out
DIRECTION.....Good throughout. Succeeds in giving the production a light breezy touch
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Average
STAR.....William Desmond does fair work as a fighting hero. Attractive and winning
SUPPORT ..... Types well chosen
EXTERIORS ..... Very good
INTERIORS ..... Suffice
DETAIL ..... Good
CHARACTER OF STORY.....'Three Musketeers" on the Mexican border go into Mexico and bring back the captured women. "One for all and all for one" idea
LENGTH OF PRODUCTION.....About 6,000 feet

There is plot, romance, adventure and lively action in this production using "The Three Musketeers" for a theme and planting the action along the Mexican border. It is a long time before things get moving and the main plot is introduced, but once things get started they move along smoothly and swifty. Nothing stands in the way of the modern "Three Musketeers," who being inspired by Dumas' novel, cross the border and bring back the two captured American women.

A few amusing titles help put over the whimsical characterization of Bud McGraw, the fighting cowboy, who joins the border police. William Desmond puts a good deal of vim into the role which he carries out in a direct and realistic manner. The fights are all well staged and the action made to appear plausible and consistent.

The director kept things moving and at the same time held the company well in check. The extras were handled in an able and effective manner. The photography is good though plain; nothing fancy or unusual being introduced to distract from the story and retard the action.

The hero of "Fightin' Mad" is a cowboy with a good deal of imagination. He is inspired by Dumas' novel and leaves the ranch for a life of greater activity. Arriving to a border town he fights an officer of the military police and at once enlists into the service. During the next twenty-four hours he licks the best three of the company and from then on they become the "Three Musketeers" of the border. A Mexican plot is then uncovered. The wife of the American Revenue officer and his neice, who is in love with the hero, are carried off and held for ransom. It is then that the American "Musketeers" get busy, resulting in lots of action and a happy ending.

William Desmond is supported by Virginia Brown Faire, Doris Pawn and Rosemary Theby, the latter playing an interesting character role of a crafty Spanish lady. The cast includes Joseph J. Dowling, William Lawrence, Emmett C. King, Jack Richardson, William J. Dyer and Bert Lindley.

Talk About American Musketeers on The Mexican Border

Box Office Analysis for the Exhibitor

They ought to like this Western for it is built with very appealing material. It is above the average in interest and action. Talk about the fighting hero, and tell them about the Three American Musketeers on the Mexican border.

You can also promise your people some good rough and ready fist fights. There are plenty of them in all variations. Few things can hold the attention as firmly as a good hard fight. The idea presented in this production is timely and has a good advertising angle. Keep the words "American Musketeers" in the foreground of your advertising matter and include the idea in your catchlines. Perhaps something like this might help to attract: "He was a natural scrapper, but so were the others. See how the 'American Musketeers' fight in 'Fightin' Mad." Or, "American Musketeers are just as lively as French. See etc."

"His Nibs" believes in advertising

Announcing:

Method of Distribution

for

CHARLES (CHIC) SALE★

in his first Exceptional Picture

"His Nibs" Syndicate, Inc.

L. L. Hiller, President

Longacre Building

42nd St. and Broadway

New York City

has purchased this production outright for the United States, to whom Exceptional Pictures respectfully refers all inquiries already received for first runs.

"His Nibs" Syndicate, Inc., will exploit the picture on the INDEPENDENT MARKET.

Exceptional Pictures Corporation takes this opportunity of expressing to the exhibitors and independent buyers of the country, its sincere appreciation for the unusual preliminary interest they have displayed in this Exceptional Picture.

. . . and to state that the exploitation and advertising thus far conducted has been merely the beginning of a tremendous campaign which will embrace trade journals, regional publications and national publicity.

Furthermore desiring to assure everyone who shall in the future be associated with "His Nibs," that they may depend upon any and every cooperation it is in the power of the organization of Exceptional Pictures to extend.

Exceptional Pictures Corporation

Alexander Beyfuss
Vice President & General Manager

Executive Offices
1540 Broadway
New York City

★ "His Nibs" is the first of a series to be made by Exceptional Pictures starring Charles (Chic) Sale.

Exact reproduction of a Ritchey twenty-four sheet to be used by the theatres of the country in exploiting this unique offering.

Exceptional Pictures

present

CHARLES (CHIC) SALE

in

"HIS NIBS"

Unusual in theme, in presentation, and in the work of Mr. SALE, America's foremost delineator of rural characters, who plays every important role in this Exceptional Picture.

A guaranteed audience-winning production.

EXCEPTIONAL PICTURES CORPORATION

"HIS NIBS" believes in advertising

LET'S LISTEN TO "HIS NIBS":

"It'd be a sight easier t' tell you folks a funny story then this advertisin' business.

"But, I reckon I'll let the fillum do the story tellin'.

"It's gol darn sartin when you get a pitchur with one actin'-man playin' seven people, you've got sumthin' your customers are goin' t' like.

"An', when the fillum's so diff'rent from anything you've ever seen afore, that it'll make 'em all laugh 'emselves sick—why, consarn it, you'll be doin' a business big enuf t' bust the walls o' your pitchur house.

"I'm goin' on t' eighty year and if I've ever seen a better pitchur then this, I'll stop 'em callin' me—'His Nibs'."

CHARLES (CHIC) SALE

foremost delineator of rural characters on the American stage today

Supported by Colleen Moore, Joseph Dowling and a host of favorites

PRESENTED BY

EXCEPTIONAL PICTURES CORPORATION

ALEXANDER BEYFUSS

Vice-President and General Manager

1540 Broadway, New York City

IT'S AN EXCEPTIONAL PICTURE

BEING PREPARED FOR NOVEMBER RELEASE

Too Much Ray Direction And Too Little Ray Humor

Charles Ray in
"TWO MINUTES TO GO"
Associated First National Pictures

DIRECTOR ..... Charles Ray
AUTHOR ..... Richard Andres
SCENARIO BY ..... Not credited
CAMERAMAN ..... George Rizard
AS A WHOLE.....Again proves you can't do two things at once and do them both well; a disappointment for Ray
STORY.....Not much of continuity and long dull stretches between the many incidents
DIRECTION.....Tries to cover too much ground; interest is allowed to drag frequently
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....So busy directing he sometimes seems to have forgotten he's also the star
SUPPORT.....Football heroes, Rah-Rah boys, professors and others all suitable; Mary Anderson leading lady
EXTERIORS ..... Satisfactory
INTERIORS ..... Good
DETAIL ..... Fair
CHARACTER OF STORY.....Student kidded by colleagues for working his way through college comes out a hero by winning football game
LENGTH OF PRODUCTION ..... 5,920 feet

The outstanding feature of Charles Ray's most recent production is that it falls a good deal below the average or standard of pictures bearing his name. Despite the title and an atmosphere that ought to mean a swift-moving story, "Two Minutes to Go" is frequently dull, and there are long stretches in which the interest is allowed to drag badly. There isn't much of a story, or at least the continuity doesn't exactly observe one because it is mostly incident and poorly put together incident at that. The connecting links aren't sufficiently strong to tide over the interest from one thing to another.

Apparantly Ray had a hunch that "Two Minutes to Go" was particularly appropriate for the football season and rushed it through in a hurry. The cutting and general editing looks like a hasty job. And then it being Hallowe'en time, a party is staged that doesn't mean very much but gives the Rah-Rah boys a chance to play some pranks that may get laughs. But at best it's feeble comedy for Ray. The football game at the close that is supposed to be the thrill of the picture fails to fulfill the part because it isn't realistic. One shot of Charlie making a touchdown is funny because it is so improbable. He must have had on an invisible knock-'em over jacket, each man that attempts to tackle, trips himself within reach of Charlie.

Probably Ray didn't intend to put any moral in the picture but it is certainly there. And it is an old one at that. The one about doing two things at once. In the opening reels Ray neglects his role of star so completely that the close-ups look as though he just jumped in front of the camera occasionally as a reminder that he was also the star. Charlie is a much better actor than a director.

Chester Burnett (Ray) couldn't play football because his spare time was taken up by working to pay for his education. Then his girl threw him over because he was ashamed to admit that he was a milkman outside of school hours. His school team was losing nearly every football game, and then they began to call Chet "yellow" because he wouldn't play. He finally decides to go in and win. A note from his girl begging his forgiveness and a telegram announcing a successful business deal from his father, spurs Chet on and he wins the game and the girl.

They'll Probably Recognize The Difference In This And Ray's Others

Box Office Analysis for the Exhibitor

Ray has made such consistently good pictures that probably when he does turn out one that isn't quite up to the expected mark, it goes a little harder with him than it might otherwise. But with "Two Minutes to Go" the fault seems to be that he hasn't given sufficient attention to acting, and his direction is not what it should be. He has not been able to keep the interest properly sustained and the picture lacks the usual Ray humor. There are some laughs but they don't come from the comedian. They are nearly all in the sub-titles and the Hallowe'en signs made by mischievous sudents.

Because of the football atmosphere and the exploitation possibilities that it affords at just this season, you can undoubtedly put it over well enough and by working up a little spirit of enthusiasm in your audience, probably please the most of them. Cutting would help considerably because it runs a little long for the amount of story.

Story Not Strong Enough For Screen Production

"ACE OF HEARTS"

Goldwyn

DIRECTOR ..... Wallace Worsley
AUTHOR ..... Gouverneur Morris
SCENARIO BY ..... Ruth Wightman
CAMERAMAN ..... Don Short
AS A WHOLE.....Mild screen production stretched from scanty and unconvincing material
STORY.....Not up to author's standard. Want of action makes many subtitles necessary
DIRECTION.....Fair; allows overacting and fails to build towards climax
PHOTOGRAPHY.....Good. Some fine rain effects
LIGHTINGS ..... Fair
PLAYERS.....Lon Chaney and Leatrice Joy do good work in limiting roles. Types poorly chosen
EXTERIORS ..... Suffice
INTERIORS ..... Good
DETAIL.....Fails to create atmosphere, otherwise good
CHARACTER OF STORY...Terrorists plot against the life of a rich man. They draw lots but the assassin falls in love and foils the group who are later accidentally blown up by a bomb
LENGTH OF PRODUCTION ..... 5,883 feet

The motives that prompt the characters to action in this production are certainly not made clear in this pathological production. "The Ace of Hearts" deals with a group of well dressed and overfed terrorists, who take upon themselves to do death to a "certain rich man who had plenty of opportunity to better the world but failed." While the tale hinges about this "certain rich man," he himself does not take much part in the story and only appears incidentally toward the end of the picture.

Although the hero is dressed like a banker he is only a waiter serving the table of a "certain rich man." The discontented terrorists meet in a very fashionable club and a good deal of footage is used up in showing each member tap four times on the door and reply to a countersign before they are admitted. In this fanatical crew there is a girl member who is loved by two of the group. She deals the cards and offers to marry the man chosen to do the deed. The ace of hearts falls to the waiter and the girl marries him not for love, but "to give him more courage." The characters are so unreal and their ideals so strange that it is hard to sympathize with them and it is harder still to like them.

While the story sets out to prove that love can and will conquer over evil, the situations that are presented are so artificial and untrue that the premise is forgotten. Both the actors and the director do well and try hard to heighten and put life into a slim story overdrawn by much continuity. The subtitles are long and numerous and tell in a preaching tone the greater half of the tale.

Leatrice Joy takes the role of the woman terrorist who marries to give the criminal more courage and in one night learns to love him. John Bowers does some fair acting in the part of the hero, and Lon Chaney does well in a difficult and improbable character. The rest of the cast includes Hardee Kirkland, Edwin N. Wallack, Roy Laidlaw and Raymond Hatton.

May Get By Before Uncritical Audience

Box Office Analysis for the Exhibitor

If your people are not too critical and do not require everything to be logical you may be able to run this with a fair degree of success. You can promise suspense, but it would be wise to see it first so that you can determine the exploitation angle. You know your people best and former productions of this type will determine your action.

Lon Chaney is well known and his name will help attract. Signs and throwaways reproducing the ace of hearts will attract. Catchlines like: "Does 'The Ace of Hearts' mean death or life? See for yourself at the (blank) Theater," may get the curious. Aces nailed on the fences and posts about your town a week before the showing will start them guessing.

Mix Offers Something a Little Different For His Admirers

Tom Mix in
"THE ROUGH DIAMOND"
Fox

DIRECTOR ..... Edward Sedgwick
AUTHOR ..... Edward Sedgwick
SCENARIO BY ..... Edward Sedgwick
CAMERAMAN ..... Ben Kline
AS A WHOLE.....Somewhat different from the usual line of Mix offerings; fair comedy and his stunts keep it moving at good pace
STORY.....Beginning is very good but comic opera ending is too far-fetched
DIRECTION.....Always devoted to promoting the star; allows plenty of room for stunts
PHOTOGRAPHY ..... Usually good
LIGHTINGC ..... All right
STAR ..... Sure to please his admirers
SUPPORT.....Eva Novak well suited as heroine; Hector Sarno and others adequate
EXTERIORS ..... Good
INTERIORS ..... Suffice
DETAIL.....Some of Ralph Spence's titles are funny
CHARACTER OF STORY.....From farm hand to circus rider, to General in five reels is Mix's record in this
LENGTH OF PRODUCTION ..... 4,458 feet

Tom Mix is offering a slight variation from his usual western role in "The Rough Diamond," and while he has all the opportunities that are necessary to show how he can ride and perform his collection of stunts, the picture is quite different from most of Mix's past productions. The story isn't a knockout and the comic opera ending that it assumes is not especially good although it gives the star lots of chances to play the hero and go through his acrobatic sort of rescues.

The opening sequence is the best and there's a good lot of laughs in the circus episode in which Mix becomes a bareback rider and finally wrecks the whole circus when he has a run in with the ring master. Mix has a trick mule that furnishes some amusement, and later on the star's horse does a turn in the rescue stunts. The picture is sufficiently lively and the action is fast but occasionally it races in dizzy fashion. The usual romantic twist is present, of course, with every rescue bit bringing hero and heroine nearer to the final clinch.

The star is certain to please folks who like his work, and he is one of the big laughs of the picture dressed as a bareback rider in a ballet dress and blond wig. Also as "General Motor," of the Spanish forces, he gets a lot of fun out of the make-up. Eva Novak is Mix's leading lady this time. Ralph Spence has written the titles and some of them are very funny but others are a bit flat.

Hank Sherman loses his job on the farm because he stopped to speak to Gloria Gomez, who is traveling with her father and an officer of a Spanish-American republic. Gomez is looking for a leader that will head the Army and re-elect him president. The officer, Pedro, is secretly working against Gomez.

Hank later gets a job with his trick mule in a circus where he again meets Gloria, and when Hank has a fight with the ring master, his ability wins the Army job for him and he goes along with Gomez to Bargravia where he outwits the scheming Pedro, wins the presidency for Gomez and the hand of Gomez's daughter Gloria, for himself.

Exploiting It With Circus Trimmings Should Attract Attention

Box Office Analysis for the Exhibitor

"The Rough Diamond" will go over very nicely if you usually show Mix's pictures and satisfy your folks with them. And the "fan" crowd in general will think it a fine live picture and as for action, riding and the kind of excitement that so many picturegoers like, Mix's latest certainly contains enough to please anyone. You might mention that this one is a good deal different from most of his recent pictures. Tell them that it isn't a western but the star is kept busy just the same. Mix's horse will gain some more admiration in this one.

Say that Mix goes all the way from farm hand to General in a Spanish-American republic in "The Rough Diamond." Stills of the star in his circus regalia displayed in the lobby will probably bring them in. You can promise some good laughs.

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Average Western Attraction With Fair Story

Hoot Gibson in
"SURE FIRE"
Universal

DIRECTOR ..... Jack Ford
AUTHOR ..... Eugene Manlove Rhodes
SCENARIO BY ..... George C. Hull
CAMERAMAN ..... Virgil Miller
AS A WHOLE.....Fair western offering with action well distributed and interest satisfactorily maintained
STORY.....Has a grand hero role for the star; might be called a "western eternal triangle"
DIRECTION.....All right; gets in fairly good suspense in latter reels
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Average
STAR ..... Does everything a hero can do
SUPPORT.....Includes Fritzi Brunette, Molly Malone, Breezy Eason, Jr., and others suitable to parts
EXTERIORS ..... Regulation western shots
INTERIORS ..... Suitable
DETAIL ..... Adequate
CHARACTER OF STORY.....Hero finally wins girl's love by saving her married sister from eloping with another man
LENGTH OF PRODUCTION ..... 4,481 feet

In "Sure Fire" Hoot Gibson offers another western of average calibre with all the usual western ingredients and hero-making business that pleases those who admire this particular type of entertainment. Gibson gives the impression of being a happy-go-lucky hero for whom things "break" conveniently rather than against him. Of course he puts up some fights and finally pulls the big trick that wins the heart of the girl.

The story consists of fairly familiar situations, but there is sufficient action and it is well distributed so that the interest is held pretty smoothly throughout. The customary western backgrounds make it good to look at except that little ponds are put too conveniently in the way of Gibson. He just can't keep from falling into each one he comes to.

The old eternal triangle situation is used as a means of making Hoot a hero and he sacrifices himself nobly to save a wife's good name. This is the story's weakest vein but the rest, consisting of a fight in a cabin and a fair suspense, will probably make up for it adequately. Fritzi Brunette and Molly Malone are equally prominent in the supporting cast and there are numerous others including George Fisher, the villain, who exits without much explanation.

Jeff (Sure Fire) Bransford, a vagabond cowpuncher, returns to find his home ranch about to be taken for the unpaid mortgage. Miriam, his old sweetheart, still refuses to marry him because he has never done anything worth while. One night at a masquerade Jeff learns that Miriam's sister, wife of Major Parker, a large ranch owner, is about to elope with Burt Rawlings. Jeff prevents the elopement but Rawlings gets away with $20,000 of the Major's money. The Major suspects Jeff of the robbery and he admits the theft rather than expose the wife' affair.

His self-sacrifice warms Miriam's heart and she takes food to Jeff in his hiding place in the hills but is captured by outlaws. Jeff kills the bandits and rescues her just as the Major's posse arrives. They find the stolen money on one of the outalws. The Major therefore never learns of his wife's intended elopement, and Miriam now accepts Jeff because of his manliness and courage. And Major Parker lends Jeff the money to pay off the mortgage.

If They Like The Star It Should Please Them

Box Office Analysis for the Exhibitor

As westerns go "Sure Fire" will give adequate satisfaction and they'll be thoroughly well satisfied. If Hoot Gibson has been well received in the few previous Universal features in which he has appeared, this one should be equally attractive. You won't have to do much talking about the picture if your folks are partial to westerns outside of using the star's name and telling them he's a real hero in this one.

Catchlines might go well. You could say: "His girl wouldn't say 'yes' until he did something worth while so he prevented her married sister from eloping with a 'city slicker.'" Or, "Does your sweetheart insist upon your being a hero?" Hoot Gibson's does in 'Sure Fire.' See how he fulfills the requirements and wins the girl." You can promise good western atmosphere.

Western Comedy Drama Makes Mild Entertainment

W. B. M. Photoplays present
"A KNIGHT OF THE WEST"
C. O. D. Blanchfield—State Rights

DIRECTOR ..... Robert B. McKenzie
AUTHOR ..... Eva B. Heazlit
SCENARIO BY ..... Eva B. Heazlit
CAMERAMAN ..... Len Powers
AS A WHOLE.....Mild comedy work mixed with tame Western. Ideas and business not original though fairly amusing
STORY.....Padded with distracting detail. Continuity rambling
DIRECTION.....Good in spots though uneven
PHOTOGRAPHY.....Straight work. Some fine shots
LIGHTINGS ..... Satisfactory
PLAYERS.....Olin Francis and Estelle Harrison in leading parts
EXTERIORS ..... Good Western locations
INTERIORS ..... All right
DETAIL ..... Adequate
CHARACTER OF STORY.....Cattle thieves harass district and attempt to throw blame upon the hero
LENGTH OF PRODUCTION ..... 4,600 feet

The unique feature of this production is that it attempts to combine comedy work with straight Western stuff. While the usual Western often contains a little comedy work the proportion of comedy to drama in this one runs about 50-50. The danger of this form of production is, that while the comedy business is at its height you are very apt to forget all about the plot. Then returning to the drama you no sooner gather together the threads of the story when you are again interrupted by more comedy. This type of a scenario greatly hampers the action and building-up quality that is essential to every good production.

The director has tried to save this checker board theme by intensifying the manufactured situations, but his work is greatly overshadowed by the patchy material he had to contend with. For this the author is mainly to blame. The combined efforts of directors and actors will not have a story that is fundamentally devoid of idea.

For the most part the photography is clear and straight stuff, but here and there where a good location has been secured the cameraman was inspired to good work.

In the cast Olin Francis and Estelle Harrison do regulation Western work. The parts provided are very limiting but their work is well up to the standard for this type of production. The supporting company includes Billy Franey, Otto Nelson, May Foster, Claude Peyton and Fay McKenzie.

The foreman of the "Circle O" ranch is in league with the cattle thieves, but he is also in love with the daughter of the ranch owner. The hero is the owner of a neighborhood ranch and the thieves attempt to implicate him in the cattle stealing but are unsuccessful. The hero's sister dies and her little baby girl is sent out to the ranch. A runaway carriage is well staged and a thrilling rescue is accomplished saving the child. The comedy work includes a little slapstick among the cowboys, a little burlesquing and a funny scene built around the arrival of the child. The boys, having expected a lady, dress up in their Sunday best.

Can Be Put Over With Cutting And Editing

Box Office Analysis for the Exhibitor

With a fair amount of cutting and a little editing "A Knight of the West" could be made presentable for showing before average audiences. This is not the kind of a production that would satisfy people interested in classical or literary stuff, but it might please a crowd that likes Westerns and does not ask too much from them. A good deal of the comedy work that is not very funny could, with advantage, be easily removed. This would help speed the action.

There are several angles for putting this over but it would be best if you saw it first. You know your people best. The child in the runaway is a sure thrill. Also mention the cattle thieves and the arrival of the child.

Very Weak Story That Drags Too Often

"ALL'S FAIR IN LOVE"
Goldwyn

DIRECTOR ..... E. Mason Hopper
AUTHOR ..... Thompson Buchanan
SCENARIO BY ..... Arthur F. Statter
CAMERAMAN ..... John Mescall
AS A WHOLE.....Not at all original and has long dull stretches that make it drag badly
STORY.....From the stage play, "The Bridal Path"; not sufficiently strong material for screen
DIRECTION.....Fair; comedy attempts miss most of the time
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Satisfactory
PLAYERS.....May Collins, Richard Dix, Marcia Manon, Raymond Hatton and Stuart Holmes all suitable
EXTERIORS ..... Good
INTERIORS ..... Good
DETAIL ..... Too much of it
CHARACTER OF STORY.....Immediately after ceremony wife learns of husband's previous love affair. Later she vamps him back
LENGTH OF PRODUCTION ..... 4,979 feet

The adaptation of Thompson Buchanan's stage play brings back the screen vampire in all her vamping regalia after a rather prolonged vacation. But outside of reviving a once popular film pastime, "All's Fair in Love" doesn't contain very much that might be called entertainment. Buchanan's play might have been a success as a legitimate attraction, but it certainly hasn't the ingredients for a photoplay. The beginning gets the interest fairly well centered upon the heroine and her decision to marry a certain young man whom she doesn't even know. But the business taking place between the very opening and the final scenes just drags along tediously.

The main trouble is that there is so little originality in the piece. The wife sends her husband out of her life right after the ceremony and for about three reels kicks and cries because he went away. May Collins is the weeping willow who finally decides that men like to be vamped, and so she rehearses a vamping act that is probably intended to draw laughs, but it only helps to pile on the monotony. May Collins decorates herself after the fashion of a vampire by using a portiere, lampshade and other household paraphenalia that is accessible. She gets through the part well enough, but at best it's a poor part from which to judge her ability. Raymond Hatton does well in a short bit. Marcia Manon is all that a vamp should be, and Richard Dix is the good looking hero who has the magnificent strength to resist her.

The direction is all right for the most part, but E. Mason Hopper has given altogether too much footage to the wife's self-imposed martyrdom. There are a great many titles that also take up considerable footage. Liberal cutting would improve the entire film.

Wid's Daily Binders - $3.00

Invaluable for reference purposes.

Hardly a Laugh In This Would-be Farce Comedy

Box Office Analysis for the Exhibitor

"ALL'S FAIR IN LOVE"
Goldwyn

If you think they'll be satisfied with anything so light as this you can show it and not worry, but there aren't many audiences that are as easily pleased and "All's Fair in Love" is so very light and unsubstantial that they are not likely to be entertained sufficiently. In fact in its present footage it becomes tedious after a while and they'll probably walk out on it.

There aren't any names that are well enough known to mean anything as far as the box office is concerned so that you have little choice in advertising it. It won't do to make promises so you will have to confine your announcements to catchlines telling them whatever you think best about the story. The title may sound alluring, but you better use your own judgment about using it to bring them in.

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Some Short Reels

"The Custard Nine"—Pathe

Type of production.....2 reel comedy

A splendid novelty! "The Custard Nine" is a screen version of a Saturday Evening Post story by Harris Dickson, produced with the co-operation of the author. The story deals with the Southern negro, and a distinctive feature of the picture is the fact that all colored players are featured. The titles are written in dialect and add a good many laughs to the amusing action. The story deals with Virgil Custard, the sporty manager of Vicksburg's colored baseball team, and his adventures with an excursion. The Custard Nine are to play the Greenville Goats, and the entire colored population turn out for the occassion. The printer, however, had printed extra tickets and sold them privately to the officials of the excursion. The special train can hardly hold them all and a good deal of fun follows. Custard's girl is the queen of the excursion and special mascot of the team. The situations are highly amusing and the comedy work good. This one is something different and will more than satisfy the average audience. The type of story upon which this is based is very popular and has a large number of readers.

"John Greenleaf Whittier"—Great American Authors' Series—Kineto

The first of a series of twelve single reel Literary subjects which the Kineto company has made was shown at the Strand last week. Judging from the manner in which this one was received, these single reel offerings are likely to prove quite popular and have a particularly strong appeall for high class trade. The poet's home and excerpts from his best known works are used and as the verses are quoted, the lines are attractively visualized by artistic scenic pictures and players to represent Whittier's characters. His "Barefoot Boy" is very prettily presented and one other of his most popular poems. The series promises to be novel and interesting.

"Kwang-Chow-Fu"—Burton Holmes—Paramount

Type of production.....1 reel travel

China is always an interesting screen subject. In this one Burton Holmes allows his camera to click in and about the harbor of Canton and the old city of Kwang-Chow-Fu. The narrow streets, the ancient walls, gods of the temples, and the swarming life on the rivers are all shown. Some interesting types and one or two long shots help vary the reel. Various kinds of river craft and types of architecture are also illustrated. This reel is one of the most fascinating of the Burton Holmes series. The photography is good and the subject interesting.

"Screen Snapshots" No. 11—Federated

Type of production.....1 reel film magazine

This is an average number of the "Screen Snapshots" showing many of the stars off duty. Mary, Doug and Charlie come in for their share, but others are included. Mabel Normand, Raymond Hitchcock, Marjorie Rambeau, and studio bathing beauties are also included. Warner Oland is shown rehearsing a scene and Tom Mix does some stunts on his favorite horse. The opening of a San Francisco studio and a parade of picture folk in Los Angeles are included.

"The Code of the West"—Texas Guinan Prod.—State Rights

Type of production.....2 reel Western

Swift and snappy is this Western featuring Texas Guinan, the riding gunwoman. The story is logical and well worked out. The photography is fair and some good outdoor locations have been secured. The story and action run true to form for this kind of a picture. The girl owns the ranch and the foreman is her lover. The bad men try to rob the house so as to prevent the last payment on the mortgage. In the chase that follows the girl's brother is wounded, and he is later arrested for a crime that he did not commit. A jail rescue follows and all ends as it should. This is an average two reel Western and will satisfy the average audience.

"Law and Order"—Pollard—Pathe

Type of production.....1 reel comedy

Now the Ku Klux makes its bow in comedy. "Snub" Pollard takes the part of the district attorney and attempts to prosecute a gang of automobile burglars. Marie Mosquini is the attorney for the defense. Every time the district attorney and the judge drive to court their car is stolen. The burglars, to protect themselves, "desert the pool rooms" and form a Klan. By mistake the costume of the "Chief Ku Ku" falls into the district attorney's hands and he rides out to collect evidence, but he is discovered and has a thrilling time avoiding the noose of a rope. The comedy is novel and timely. The action is fast and almost all the situations are funny. Several good laughs are produced in the garage where the stolen cars are repainted as they pass through, and also in the court room during the robbers' trial. This one should do well before any audience, excepting perhaps in certain sections of the South.

"Monstrosities of Pondland"—Kineto Review No. 97

Type of production.....1 reel scientific

All kinds of strange creatures that live and grow beneath the surface of the water are shown in this single reeler made by Professor F. P. Smith, of London. The photography is clear and the details well illustrated. The reel is splendid for non-theatrical exhibition, and would even do well as a program filler before audiences that are attracted to scientific pictures. Many of the names of these little creatures are long and technical and would mean nothing to the average audience.

Pathe Review No. 125

Type of production.....1 reel magazine

This is an average number of the Review, well balanced and contains some good shots. The reel opens with slow motion of pelicans being fed in the New York Zoological Park. Hy Mayer does some sketching along the beach and cartoons some of the fat bathers. The foreign section of this reel shows girls' and women's caps as they are worn in Holland. The style and ornaments vary according to the locality. The hand colored section of this review illustrates views in the French Vosges mountain region. Up to the standard of the series.

Short Reels

"Beach Nuts"—Hallroom Boys—Federated

Type of production.....2 reel comedy

Bathing girls, baseball on the beach, a fat man, a swimming race and a wild chase at the finish make up this Hallroom Boys Comedy featuring Sid Smith. While few of the comedy gags are new, still they follow one another so rapidly that a good deal of speed and snap is obtained. A funny stunt occurs in the scenes where Sid tries to angle a large fish out of the water while a swimming race is being held. The fish pulls Sid into the water and runs the full length of the race course landing him the winner. The photography is clear and the production up to the standard of the series.

"Dodge Your Debts"—Pathe

Type of production.....1 reel comedy

The scene of this comedy is planted among the Coster element in the East End of London. Gaylor Lloyd takes the part of the rent collector and presents his first bill to Mike, the celebrated man-killer of bill collectors. Both the police and Costers are mixed up in the rough house that follows and is kept up till the end of the reel. In the final brick fight between the police and Mike's army, the hero puts on a suit of armor and comes through the battle uninjured. When both armies are vanquished the collector enters the saloon and takes his money from the cash register. The comedy is swift in its action and contains a good number of laughs. It is built along "Easy Street" lines, but has new atmosphere and additional busiiness.

Pathe Review No. 126

Type of production.....1 reel magazine

This is a typical review containing a scientific section, some slow motion, scenes of travel, a few animals and shows how Algerian hats are made. "The Jolly Jellyfish" is the scientific subject and shots are shown of the jellyfish in motion. The travel section takes you to "The Lost City of Florida," where you are shown the ruins of America's early colonies. A cat and a dog have an amusing little fight in both normal and slow motion. The colored section of this reel is devoted to "The Sun Hats of the Far South." The natives are here shown making their Algerian hats. The reel is well balanced and the photography clear.

"The Skunk"—Bill and Bob—Pathe

Type of production.....1 reel animal adventure

"The Skunk" is one of "The Adventures of Bill and Bob" series. The two young hunters and their dog "Rags" go into the woods and set a trap for the skunk. At night their cabin is invaded by two of these fur-bearing animals, and for the first time in his life "Rags" is beaten by the odor. The boys think they are gassed and rush from their cabin. But the next morning they make their capture and secure some good skins. Some funny business occurs with a parrot that fled from its cage and was found by the boys in the box that they built to capture the skunk. This is one of the best of the series, for in addition to the animal interest it contains one or two surprises and several good laughs. Your people will enjoy the dog, especially when he steals the boys' pancakes and walks off looking very guilty after this illegitimate meal. One of this series played Broadway with a good deal of success recently.

"Our Four Footed Helpers"—Screen Study—Pathe

Type of production.....1 reel nature study

"Our Four Footed Helpers," is the first of a new series of single reelers called Pathe Screen Studies. The pictures are of a scientific nature, highly popularized and made appealing and suitable for showings before average audiences. While the material contained is highly instructive it is at the same time entertaining. Judging from the reception that the above reel received in the Rialto Theater on Broadway, recently, these single reelers should do well as program fillers. "Our Four Footed Helpers" illustrates many animals of this class. These are divided into classes such as hollow-horned animals and solid horned animals. A little animation is inserted to show the process of the cow's digestion. Of the solid horned animals, the deer, elk and reindeer are given as typical examples. In the final scenes of this reel you have indeed a thrilling sight. Hundreds, in fact thousands, of reindeer are seen wandering across the broken coast of Lapland. They all follow the leader into the water and swim the stream. You see moving black heads so numerous that they seem to form a road from one shore to another. The distance is several miles. This shot forms one of the most thrilling animal scenes ever recorded. The photography is splendid throughout.

"The Gay Dog"—Paramount

Type of production.....2/3 reel cartoon

Felix, the funny cat, plays the star role in this animated cartoon, in which a dog takes a night off to attend a burlesque show. After the show the gay dog goes back stage and tries to see the leading lady with disastrous results. He wanders home in the small hours of the morning, but seeing that his wife is sitting up waiting for him he prefers making his bed on the sidewalk. The animation is good and some funny effects have been obtained.

"Trolley Troubles"—Hal Roach-Pathe

Type of production.....1 reel comedy

Gaylord Lloyd and a trick trolley car that can run on and off the tracks are the stars of this laughable comedy. After an exciting chase which starts the ball rolling in this picture, Lloyd climbs aboad a street car and plays motorman. He carries on a little flirtation with one of the pretty passengers, and the trolley leaves the tracks and runs up an alley. Passengers of varying type all help to contribute to the fun in the trolley. The picture is full of laughs and a few screams. The action is brisk and the ideas will amuse and satisfy almost any audience.

"Sweet By and By"—Pathe

Type of production.....1 reel comedy

The entire action of this comedy is supposed to take place in the cabin of an airship in the year A. D., 1943. Eddie Boland gets a lot of comedy out of this airship, and Sunshine Sammy plays the part of the chief steward. The conductor is not "particular whether he throws you off or knocks you off." Eddie does some stunts hanging on to the outside ropes of the dirigible. The comedy is lively, contains some clever titles, and will make the average audience laugh. The settings are novel and the entire reel amusing.

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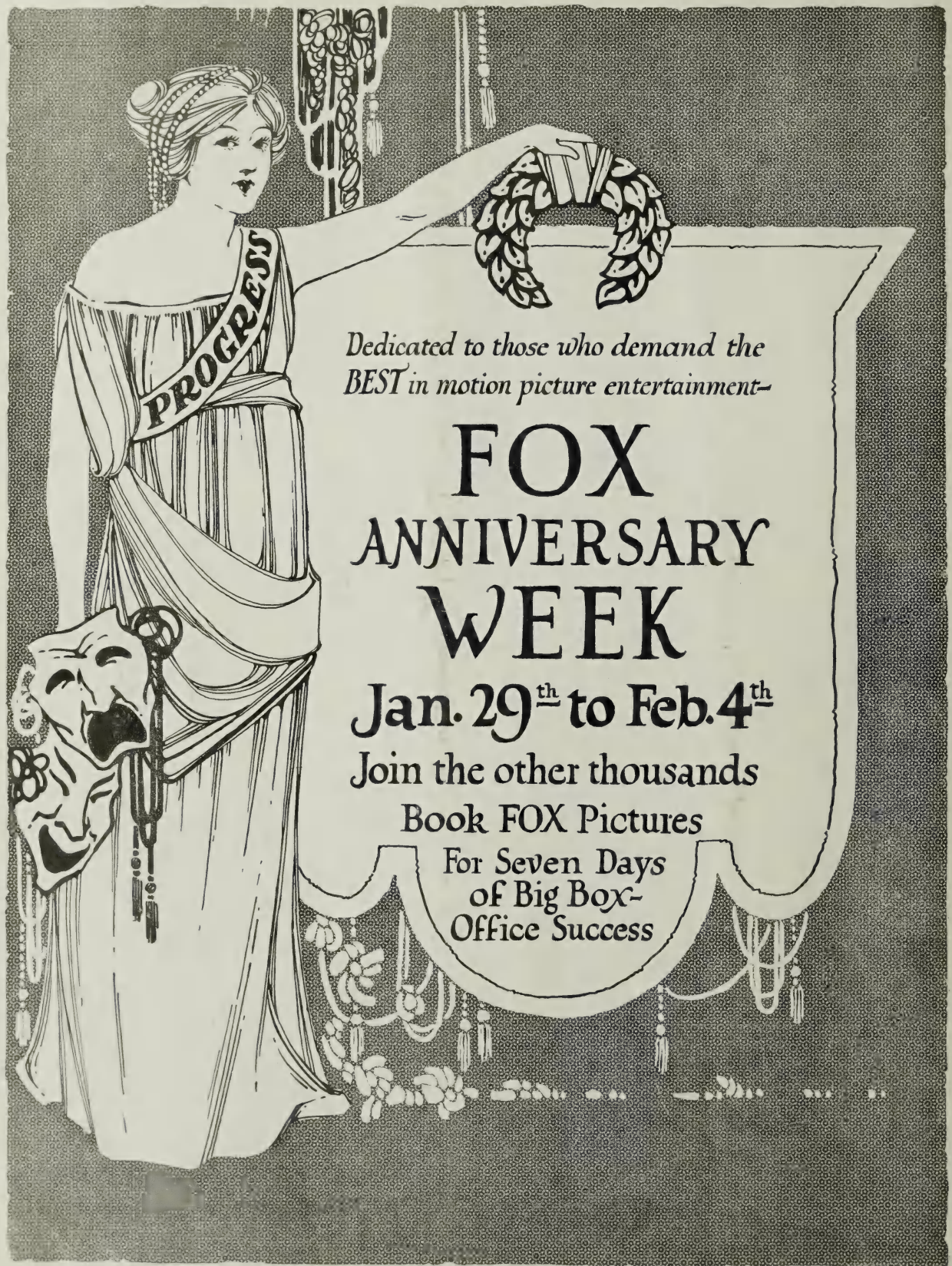
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Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XVIII No. 36 Sunday, November 6, 1921 Price 25 Cents

THE MILLION DOLLAR QUESTION
LOIS WEBER'S GREATEST PICTURE

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N. Y. City
NOV. 13th

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Wid GUNNING
1540 Broadway N.Y.C.

LOIS WEBER'S GREATEST PICTURE

The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. XVIII No. 36 Sunday, Nov. 6, 1921 Price 25c.

Copyright 1921, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

Joseph Dannenberg, President and Editor; J. W. Alicoâte, Treasurer and Business Manager; J. A. Cron, Advertising Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00. Subscribers should remit with order.

Address all communications to WID'S DAILY, 71-73 West 44th St., New York, N. Y. Telephone, Vanderbilt 4551-4552-5558.

Hollywood, California: Editorial and Business Offices, 6411 Hollywood Boulevard. Phone, Hollywood 1603.

London Representative: W. A. Williamson, Kinematograph Weekly. 85 Long Acre, London, W. C. 2.

Paris Representative: Le Film, 144 Rue Montmartre.

Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

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News of the Week in Headlines

Monday

Educators stress need of visual instruction at first conference of M. P. T. O. welfare board.

Adolph Zukor plans to divert block of Famous Players preferred stock for sale to employees.

Tuesday

M. P. T. O. may drop proposed First National probe as result of promises made at Chicago "get-together"

Bennie Ziedman and B. P. Schulberg to produce jointly.

Pathe sells Central American rights to output.

Wednesday

Pathe employees to be given right to purchase stock in company.

H. M. Thomas and N. L. Nathanson in from Canada. Fourteen theaters opened in year.

Famous Players file general denial to charges of monopoly preferred by Federal Trade Commission.

Thursday

Senate votes for repeal of 5% rental tax. Measure now goes before House.

Society M. P. Engineers in convention in Buffalo. Discusses new high speed camera and other inventions.

Famous Players' brief discloses exhibiting activities of company.

Friday

Max Glucksmann buys South American rights to "The Four Horsemen."

British-American Producers Alliance to be launched shortly.

Inter-Ocean closes number of foreign deals.

History of Famous Players-Lasky Corp. traced in brief filed with Federal Trade Commission.

Saturday

Vigilance Committee of National Association makes new plans to stop sale of fraudulent stock.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

ONLY ONE OF THE MANY FEATURES IN

WID'S 1921-1922 YEAR BOOK

OUT SOON

The Ten Best Pictures of the Year

(Ending August 31st, 1921)

JOS. DANNENBERG
"WIDS"

"Danny," WID'S DAILY
The Kid.
Way Down East.
Humoresque.
Over the Hill.
The Four Horsemen of the Apocalypse.
Kismet.
The Old Nest.
Passion.
Deception.
The Old Swimmin' Hole.

James O. Spearing, New York Times
Passion.
The Kid.
The Old Swimmin' Hole.
The Four Horsemen.
Deception.
Gypsy Blood.
Sentimental Tommy.
The Cabinet of Dr. Caligari.
The Golem.
The Conquering Power.

William A. Johnston, Motion Picture News
Class A
Deception.
The Kid.
The Four Horsemen.
Over the Hill.
Passion.
The Last of the Mohicans.
Forbidden Fruit.
Kismet.
Way Down East.
The Old Nest.

Class B
A Connecticut Yankee.
The Conquering Power.
You Never Can Tell.
The Mark of Zorro.
Midsummer Madness.
Sentimental Tommy.
The City of Silent Men.
Reputation.
A Small Town Idol.
The Journey's End.

Wm. A. JOHNSTON
"M.P. NEWS"

Arthur James, Moving Picture World
The Four Horsemen of the Apocalypse.
Way Down East.
The Old Nest.
Over the Hill.
A Connecticut Yankee in King Arthur's Court.
Midsummer Madness.
Hold Your Horses.
Passion.
Humoresque.
Deception.

ARTHUR JAMES
"M.P. WORLD"

Tom Hamlin, Motion Picture Journal, New York
Four Horsemen of the Apocalypse.
Way Down East.
Over the Hill.
Deception.
The Gilded Lily.
Kismet.
The Kid.
Mother O' Mine.
The Mark of Zorro.
Madame X.

Ten Among the Best

Selections of P. S. Harrison, Harrison's Reports
Journey's End.
Lavender and Old Lace.
Four Horsemen of the Apocalypse.
Over the Hill.
Deception.
Passion.
Madame X.
The Kid.
Mark of Zorro.
Penalty.

DON'T MISS

ME IN "SCHOOL DAYS"

Wesley Barry

P.S. Marshall Neilan Loaned me to WARNER BROS.
To Make This Picture.

WARNER BROS.
ANNOUNCE

THE THREE BIG HITS OF THE SEASON

"WHY GIRLS LEAVE HOME"
With ANNA Q. NILSSON

WESLEY BARRY
(By Arrangement with Marshall Neilan)
in
GUS EDWARDS'
"SCHOOL DAYS"

VERA GORDON
IN
"HER DAUGHTER IN-LAW"

PRODUCED BY
HARRY RAPF

ADAPTED AND DIRECTED BY
WILLIAM NIGH

WARNER BROS.
1600 BROADWAY,
NEW YORK.

Pomp and Display Show Off Star to Advantage

Marion Davies in
"ENCHANTMENT"
Cosmopolitan Prod.—Paramount

DIRECTOR ..... Robert G. Vignola
AUTHOR ..... Frank R. Adams
SCENARIO BY ..... Luther Reed
CAMERAMAN ..... Ira H. Morgan
AS A WHOLE.....The best thing Marion Davies has done in some time or rather the best she's had to do
STORY.....Frail and not especially original but attractively presented and quite lavish
DIRECTION....Very good; holds attention by deft handling of story and star
PHOTOGRAPHY ..... Splendid
LIGHTINGS....Very good; one fine silhouette effect
STAR...Photographed to unusually good advantage; looks very pretty in this and wears beautiful costumes
SUPPORT.....Forrest Stanley agreeable leading man; Tom Lewis and Edith Shayne pleasing "mama" and "papa"
EXTERIORS ..... None
INTERIORS ..... Good
DETAIL ..... Efficient
CHARACTER OF STORY.....Father persuades actor friend to "tame" his "flapper" daughter; he does and also falls in love with her
LENGTH OF PRODUCTION ..... 6,982 feet

Frank R. Adams' story provides about the most suitable vehicle for Marion Davies that she has had in some time. Not that "Enchantment," which has been adapted from the original called "Manhandling Ethel," is a knock-out itself, but because it happens to suit the star or she is well suited to it, whichever it is, and it doesn't matter as long as the combination is a happy one.

A large share of credit goes to Robert Vignola who directed the picture for the good judgment that he displays, both in presentation generally and in handling of the star. His comedy touches are decidedly effective, slight as they are, and sufficiently worth while to get laughs and relieve the "flapper" atmosphere which is created by Marion Davies as Ethel Hoyt, rich and spoiled society girl, who adores being adored and generously concedes herself a "big hit." The idea of the three "dance lizzards" tagging at her heels all the while is a little too exaggerated, but offers her father sufficient reason for wanting to "tame" her.

The fairy tale sequence is beautifully done. Several elaborate and highly artistic sets are used in presenting the story of the princess who was doomed to prick her finger and she, together with everyone else in the castle, was to sleep until a certain prince should come and awaken the princess with a kiss. One scene, the christening of the princess, is a beautiful silhouette study particularly well executed. The star has been carefully photographed and appears to splendid advantage throughout the picture. She wears a different costume in about every scene, and each new entrance is given due prominence for the purpose of "showing her off."

Ernie Eddison is persuaded by Mr. Hoyt to cure his daughter Ethel of her aloofness. But Ethel doesn't adapt herself to the scheme as readily as her Dad and Ernie expected. It isn't until Ethel, as a Princess, and Ernie, as a Prince, are forced to kiss each other as part of their respective performances in an amateur theatrical enterprise, that Ernie realizes he actually loves Ethel. Then he decides to confess his caddish part in her father's "taming" plan. She vows her hatred in apparant sincerity, but when Ernie attempts to depart, she calls him back. She is cured, but not quite the way Dad expected.

You Will Give Them Plenty to Look At In This

Box Office Analysis for the Exhibitor

Elaborate sets and decoration appeal to a large number of picture patrons, and in the fairy tale episode of "Enchantment" you can promise a really pleasing display of lavishness of costume and setting. And if a great array of beautiful clothes is any attraction at all, you can get your women folks in by telling them Marion Davies wears a different gown in every scene. In fact, sometimes more attention is given to exploiting the star's clothes than to herself.

Say it is the story of a modern girl whose father decides to "tame" her because she is too much of a "flapper." Catchlines based on the way the father's scheme turns out should interest, and stills of the star in her large variety of costumes, displayed prominently in the lobby will also bring them in. The usual Hearst publicity will be back of this one also.

Theatre Owners' Chamber of Commerce

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Gold Room

Hotel Astor

December Third

Reservations limited to 2,000 orders filled as received
Theatre Owners' Chamber of Commerce, 723 7th Avenue

Splendid Story Makes Fine Foreign Production

"BLANCHETTE"

Pathe Freres—Photo Products Export Co.

DIRECTOR ..... Felix Barre
AUTHOR ..... M. Brieux
SCENARIO BY ..... Rene Hervil
CAMERAMAN ..... Not credited
AS A WHOLE.....Good foreign production dealing with French peasant traits and the life of a girl. Characters well drawn and some excellent acting
STORY.....Deals with the conflict between parents and children. Well written and true to life. Theme universal
DIRECTION.....Good throughout. Excellent at characterization and detail
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Weak
PLAYERS.....M. Maurice Feraudy, Mme. Therese Kolb and Pauline Johnson carry the production in the respective roles of father, mother and daughter
EXTERIORS.....Fine. Some splendid French village sets
INTERIORS ..... Suffice
DETAIL....Continuity a bit choppy otherwise good
CHARACTER OF STORY.....Poor folk give girl expensive education but realizing no benefits drive her away. Suffering and real life in Paris finally humble the girl's spirit
LENGTH OF PRODUCTION ..... 5,800 feet

"Blanchette" is an interesting and appealing production and is certainly one of the best that has come over of those made in France. The story is simple and contains some strong human interest stuff. It is written by a master hand and well directed upon the screen. The atmosphere created is typically French. While the situation and characters are localized and could only exist in France the theme is, however, so universal that it is certain to appeal to almost any audience.

Typical of a Brieux story, a problem is created. The author seems to ask the question whether education for the poor is, after all, a good thing. While he shows all the evils that develop in a daughter of a poor wine seller such as false pride, vanity and extravagant ideas, all due to her education, he neglects to give her any virtues. In spite of this the girl gains your sympathy, for the hardness of the father, which almost approaches cruelty, is so overshadowing that whatever defects the girl may present are trifling in comparison.

One of the outstanding features of this production is the acting of M. Maurice Feraudy in the role of the father of the girl and wine seller. His gestures, glances and facial expression are indicative of truly great acting. This characterization is consistent throughout and his personality dominates the entire production. Pauline Johnson as Blanchette, does some very attractive work in a difficult role. She is not as good in the early scenes as she is after she is driven from the house. Mme. Therese Kolb presents a typical mother, always kindly, sympathetic and sacrificing.

Rousset, the wine dealer, sends his daughter Blanchette to a fashionable school. He does this both for pride and as a financial investment, expecting the girl to pay him back when she becomes a school teacher. The girl returns from school armed with useless knowledge, a diploma, and fancy ideas. The atmosphere of the wine shop is loathsome to her and plain work is beneath her dignity. The father puts up with it for a time, but as her appointment as a teacher falls through he soon loses his patience. The girl in the meantime is paying a good deal of attention to a rich man's son and rejects the attentions of the poor honest farmer lad. She is then banished and goes to Paris to seek her fortune. Her jobs lead her from bad to worse until she is forced to become a servant. Hunger and cold creep in to down her spirit and break her pride. At length, humble and meek, she returns in a snow storm to her parent's home and finds the honest farmer lad still waiting for her.

Foreign Atmosphere and Story May Attract

Box Office Analysis for the Exhibitor

Here you have a foreign production that has a message and will appeal to the average audience. Talk about the problem created in this story and mention the fact that it was written by the author of the sensational play, "Damaged Goods."

Speak about the girl being driven from her parents' house and invite your people to see how pride and vanity can be humbled by a chain of experiences. Ask them to see "Blanchette" reduced to her last, accept a meal from a man who expected to be compensated for his charity. This scene in the private dining room is particularly good and will appeal to many.

Also mention the remarkable character acting of M. Maurice Feraudy in the role of the father and the fact that the entire production was made on the other side. The name of the author will bring those familiar with his plays.

Rex Beach Goes in for Railroad Meller in His Latest

Rex Beach's
"THE IRON TRAIL"
Bennett Picture Corp.—United Artists

DIRECTOR ..... R. Wm. Neill
AUTHOR ..... Rex Beach
SCENARIO BY ..... Dorothy Farnum
CAMERAMAN ..... Ernest Haller
AS A WHOLE.....Sacrifices many laws of logic and etiquette for the sake of physical action
STORY.....The usual type of Rex Beach he-man story but loses considerable of the author's customary force through fairly improbable circumstances
DIRECTION.....Uneven; works up to good climax but takes too long to do it
PHOTOGRAPHY.....Scenic shots goods; straight stuff satisfactory
LIGHTINGS ..... All right
PLAYERS.....Suitable; extras act like strikers. Wyndham Standing; Alma Tell, Reginald Denny and Thurston Hall adequate
EXTERIORS ..... Good
INTERIORS ..... Requisite
DETAIL ..... Fair
CHARACTER OF STORY....Fight for rail supremacy in Northlands between two men
LENGTH OF PRODUCTION.....About 7,000 feet

"The Iron Trail," Rex Beach's first production for United Artists, consists of plenty of virile atmosphere, the kind of he-man story that Beach favors and as far as action, thrills and a fast moving continuity is concerned the production rests nicely upon the satisfaction mark. But in order to obtain all these qualities of audience appeal, the author has at times sacrificed logic and probabilities so that you will have to overlook these matters if you will enjoy the picture.

The feature opens with a rescue that starts it off with a thrill and provides an auspicious introduction for the hero. Then the rival railroad factor is presented and the fight is on. No definite basis nor charter of legal rights is offered as excuse for the belief of each that he has the right, but this is probably unimportant since you are given to understand that it is a case where "might is right." You know from the very beginning that "The Irish Prince," a famous railroad construction engineer, is due to win. A short comedy sequence in which the workers are kept on the job when they threaten to strike by a false quarantine is one of the interruptions to the main theme and an implausible bit. The fight between the workers of the two factions when the unscrupulous builder lays his tracks in the path of the engineer's progress is good, but hardly convincing, particularly in that the hero alone fights off all of his opponent's men.

The best of "The Iron Trail" comes in the latter reels in the construction of the bridge by the engineer and the rushing of it to completion before the spring thaw. Director Neill has proceeded in fine judgment in this connection and builds to a forceful climax that compensates to a good degree for other shortcomings. Distributed at intervals throughout the picture are scenic shots supposed to show the country where the roads are to be built. Several fine glacial effects appear here.

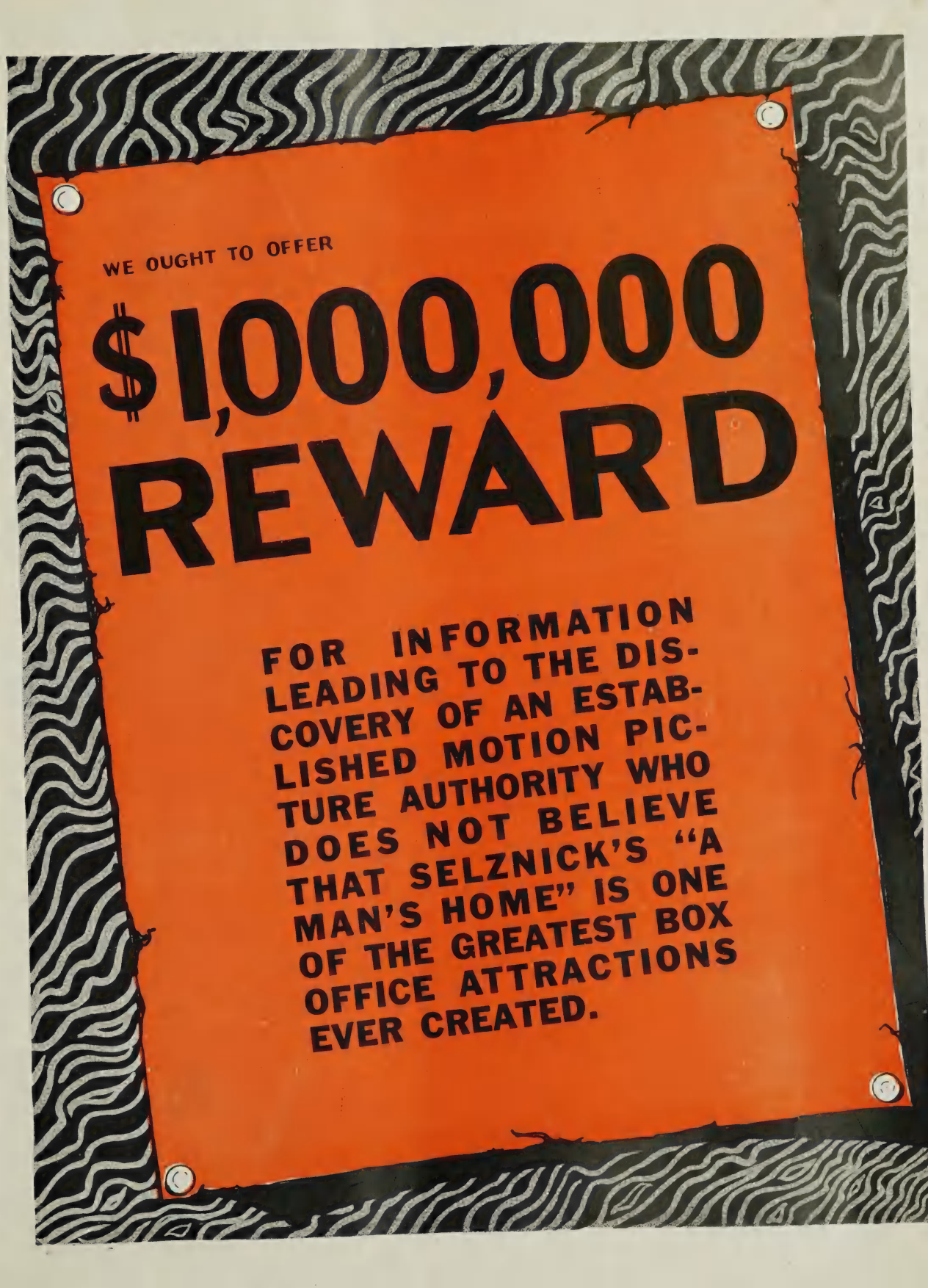
In the wilds of Alaska where untold wealth awaited the advance of civilization, two men, Murray O'Neill, expert engineer, and Curtis Gordon, unscrupulous promoter, fight for the right to run a railroad into the heart of the precious gold country. Gordon's crowd get to a certain point first and by trickery try to hold the line against the advance of O'Neill, but in the fight that follows O'Neill is victorious. In the camp is Eliza Appleton, a woman newspaper reporter, hired on Gordon's paper to expose O'Neill as being unfair, but fate steps in and Eliza falls in love with O'Neill.

Has Good Box Office Angles That Can Be Used to Advantage

Box Office Analysis for the Exhibitor

This looks like a good box office attraction regardless of such things as improbabilities and other shortcomings because of the virile atmosphere and general tone of the story. And the fact that Rex Beach wrote it is another asset, although Beach is likely telling himself he's done much better things than "The Iron Trail." His idea is good, but he's put too much into the action and too little into logic. They'll like the concluding sequence and if "all's well that ends well" is true, it surely applies to "The Iron Trail."

Exploitation should be simple if you will secure the fine assortment of paper prepared by United Artists which includes a six installments story for your local newspaper together with press stories for two weeks' campaign for your newspaper. Play it up as a railroad melodrama. Exploiting it properly should bring you money.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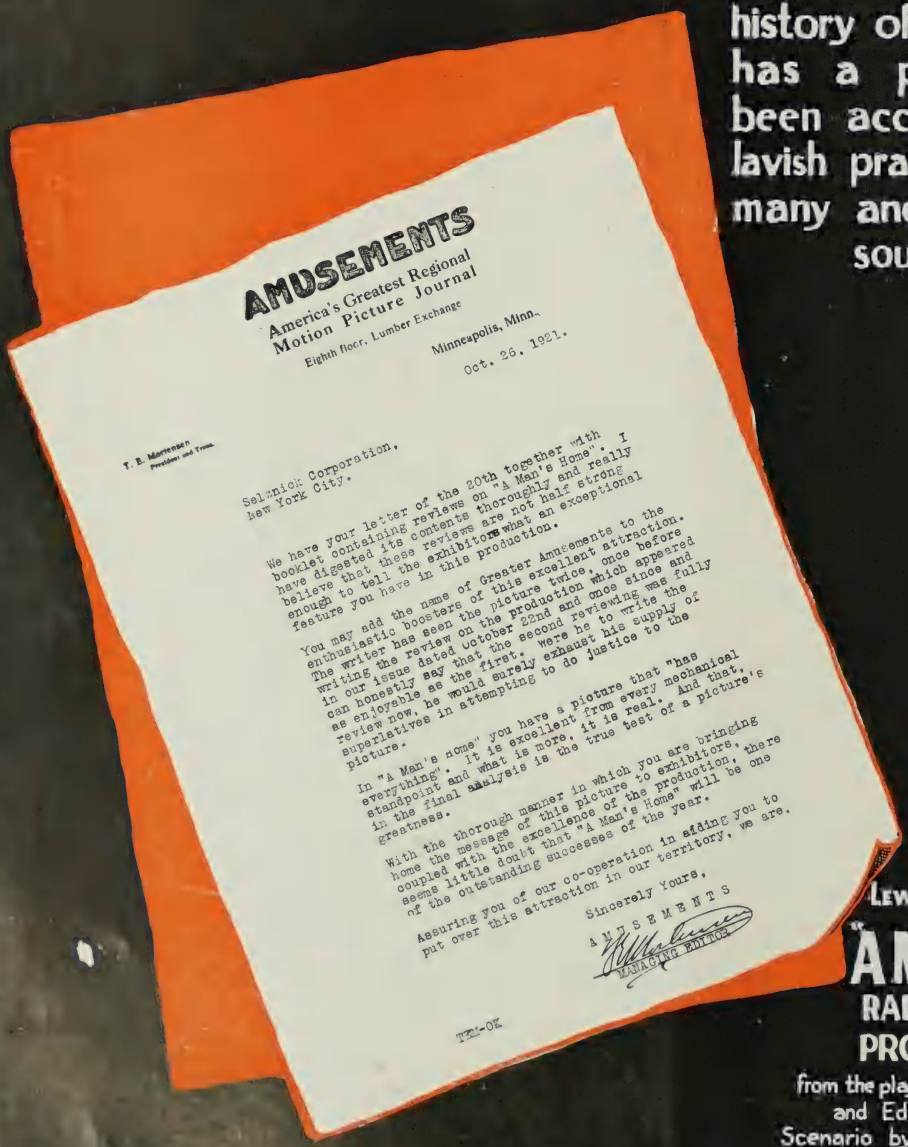
REWARD
FOR INFORMATION LEADING TO THE DISCOVERY OF AN ESTABLISHED MOTION PICTURE AUTHORITY WHO DOES NOT BELIEVE THAT SELZNICK'S "A MAN'S HOME" IS ONE OF THE GREATEST BOX OFFICE ATTRACTIONS EVER CREATED.

—and still they come

expressions of enthusiastic approval!

Never before in the history of the industry has a photoplay been accorded such lavish praise from so many and so varied sources



AMUSEMENTS
America's Greatest Regional
Motion Picture Journal
Eighth floor, Lumber Exchange
Minneapolis, Minn.

Oct. 26, 1921.

T. B. Mortensen
President and Treas.

Selznick Corporation,
New York City.

We have your letter of the 20th together with booklet containing reviews on "A Man's Home". I have digested its contents thoroughly and really believe that these reviews are not half strong enough to tell the exhibitors what an exceptional feature you have in this production.

You may add the name of Greater Amusements to the enthusiastic boosters of this excellent attraction. The writer has seen the picture twice, once before writing the review on the production which appeared in our issue dated October 22nd and once since and can honestly say that the second reviewing was fully as enjoyable as the first. Were he to write the review now, he would surely exhaust his supply of superlatives in attempting to do justice to the picture.

In "A Man's Home" you have a picture that "has everything". It is excellent from every mechanical standpoint and what is more, it is real. And that, in the final analysis is the true test of a picture's greatness.

With the thorough manner in which you are bringing home the message of this picture to exhibitors, coupled with the excellence of the production, there seems little doubt that "A Man's Home" will be one of the outstanding successes of the year.

Assuring you of our co-operation in aiding you to put over this attraction in our territory, we are,

Sincerely Yours,

AMUSEMENTS
MANAGING EDITOR

TEM-OK

LEWIS J. SELZNICK
presents
"A MAN'S HOME"
RALPH INCE
PRODUCTION
from the play by Anna Steese Richardson
and Edmund Breese
Scenario by Edward J. Montagne

Revision Generally Is Needed to Make It Intelligible

"POSSESSION"
R-C Pictures

DIRECTOR ..... Louis Mercanton
AUTHOR ..... Sir Anthony Hope
SCENARIO BY ..... Not credited
CAMERAMAN ..... M. Vladimir
AS A WHOLE.....Decidedly incoherent and poorly constructed feature; needs editing and liberal cutting
STORY.....Episodic and requires too many titles; a great deal of repetition in the action
DIRECTION.....Shows poor judgment in development; allows his story to reach several minor climaxes instead of building to one big climax
PHOTOGRAPHY ..... Usually all right
LIGHTINGS ..... Fair
PLAYERS.....Foreign. All overact more or less
EXTERIORS ..... Good
INTERIORS ..... Satisfactory
DETAIL ..... Poor
CHARACTER OF STORY.....Prolonged fight for control of small Turkish possession
LENGTH OF PRODUCTION.....About 6,750 feet

Louis Mercanton's production of Sir Anthony Hope's novel "Phroso" falls considerably below the premise established by his picture "Miarka," principally because the comprehensive treatment accorded "Miarka" is quite an unknown quality in "Possession." There is a possibility that re-editing and cutting, together with a new set of titles, will lift "Possession" out of its present chaotic state, but as it stands now the nearest guess the spectator can make as to what it is all about is that the numerous characters are fighting for possession of an island owned by the Turks, but beyond that the story is enveloped in so much detail, incoherent action and whatnot that it does not retain any positive interest.

As it is the story depends largely upon the titles for its telling, and they are so numerous and contain so many names that are difficult to distinguish between them that they are not a great help. Then many of the characters wear what is referred to in the titles as "starched kilts" and bear such close resemblance to each other, that it is often impossible to tell just who's ahead in the fight for the island.

True, "Possession" contains continual action, but so much of it is repetition that it fails to serve as any stimulant. The ramming of the castle gate, the attack on the walls and the flights through the secret cave are so frequent that they lose both force and interest with each rendition. The development is episodic and instead of building to one final and worth while climax, Mercanton has allowed his story to reach several near-climaxes. "Possession" apparantly was too complicated and the result is a picture that will not entertain nor interest because you cannot follow it.

A number of European players are used in the cast. As types they are well suited and do satisfactory work, although all have a tendency to be over-dramatic. The extras are, for the most part, handled very well.

Lord Wheatley, a British nobelman in search of adventure, buys Neopalia, one of the Turkish possessions in the Aegean Sea, and sets forth with a group of friends to explore the island. Constantine Stefano wants the island himself and foments strong feeling against the invaders. Life is just one battle after another for Wheatley who finally vanquishes all his foemen and wins the charming Phroso.

Better See This for Yourself First

Box Office Analysis for the Exhibitor

If you cater to an action-loving crowd you may be able to suit them with "Possession," but even at that they'll probably find fault with the incoherence of the story unless R-C Pictures can provide some new subtitles and get an experienced cutter to re-edit the film. There are so many battles and so many characters with unfamiliar names taking part in them, that spectators just cannot keep themselves straightened out on the continual squabbles.

That it is a product of foreign studios is quite obvious, but if you anticipate showing the picture you can use your own judgment about telling them of its origin. Should Mercanton's production "Miarka" precede your showing of "Possession," you can decide whether or not his name will bring them in to see this. You could say that the story is by the author of "The Prisoner of Zenda," and name the novel "Phroso" from which it has been adapted.

Attractive Story Makes Amusing Comedy Production

Bert Lytell in
"THE IDLE RICH"
Metro

DIRECTOR ..... Maxwell Karger
AUTHOR ..... Kennett Harris
SCENARIO BY ..... June Mathis
CAMERAMAN ..... Arthur Martinelli
AS A WHOLE.....Pleasing production with amusing situations. Highly improbable though quite entertaining
STORY.....Published in the Saturday Evening Post under the title "Junk"
DIRECTION.....Uses material in most effective manner. Creates some good comedy business
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... All clear
STAR.....Makes a good part for himself and does fair work
SUPPORT ..... Fair
EXTERIORS ..... Good
INTERIORS ..... All right
DETAIL ..... Adequate
CHARACTER OF STORY.....Young millionaire loses fortune and goes to work. Makes a modest start by trading junk and soon builds up big business and wins the girl
LENGTH OF PRODUCTION.....About 6,000 feet

"The Idle Rich" is a very polite comedy built upon a good idea and introducing some amusing situations. The story attracted considerable attention when it appeared in The Saturday Evening Post under the title "Junk." Typical of a Post story, "The Idle Rich" presents a theme built upon business optimism, and illustrates how a failure can be turned into a howling success. The director has made the utmost of the material and has succeeded in translating the story to the screen without losing any of its qualities.

The most appealing feature of this production is the novelty of the situation and the handling. Attractive settings and a little comedy work are also evident, though at the expense of action and characterization.

Bert Lytell takes the part of the young millionaire who is suddenly thrown upon his own resources and pockets his pride in order to make good at a business that is novel and conducted in an original way. While the acting of the star is far from convincing, it nevertheless is pleasing and in spots quite amusing.

At a Wild West party that the young millionaire gives to his friends comes the news that he is penniless. Then he is down and out in Chinatown when the news comes that his aunt in Los Angeles has died and left him the cottage. Here he retires and finds the place full of junk. The idea occurs to him that the old useless stuff might be of value to someone if he could manage the connection. He starts a trading post upon the front lawn of the property. The venture is a great success and he opens the big "West Coast Barter & Exchange Company" upon a large vacant lot in the city. Black and white checks are adopted for a trade-mark. All members of the company wear checked clothes and the buildings are painted to match. A little love story runs through the picture, and a rival for the girl's hand is also included.

Virginia Valli plays opposite the star and John Davidson takes the part of the rival. The cast also includes Joseph Harrington, Thomas Jefferson, Victory Bateman, Leigh Wyant and Max Davidson.

They'll Like This Story-Play Up "Junk" Idea

Box Office Analysis for the Exhibitor

There are many talking points to this production. You have a good title, an attractive story and the "Junk" idea. All will help to put this across. Every home in your community has a lot of junk. Every attic is full of stuff. Call this to the attention of your folks and tell them that they can get what they want for the junk that they don't want. And if they don't know how it is done let them come over and see "The Idle Rich."

Mention the fact that the picture is from the Saturday Evening Post story by Kennett Harris, called "Junk." Also mention the star and talk about the millionaire who was left penniless and had to make good. Take advantage of the rubbish piles in your vicinity by putting up signs to read something like this: "This is only junk, but it can be turned to money if you know how. 'The Idle Rich' will show how it is done."

Fine Action in Former Football Star's First Production

Maurice Flynn in
"BUCKING THE LINE"
Fox

DIRECTOR ..... Carl Harbaugh
AUTHOR ..... Francis Lynde
SCENARIO BY ..... Francis Lynde
CAMERAMAN ..... Frank B. Good
AS A WHOLE.....A good entertainment in this railroad melodrama; has lots of action and fine thrills
STORY.....Maintains a good interest all the way through; situations that furnish effective suspense
DIRECTION.....First rate; makes fine use of all the possibilities afforded by story
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Mostly natural
STAR.....His many rescues will make him popular with lovers of thrills
SUPPORT.....Norman Selby ("Kid" McCoy) good in comedy role; Molly Malone leading lady
EXTERIORS ..... All right
INTERIORS ..... Adequate
DETAIL ..... Good
CHARACTER OF STORY.....Struggle for possession of a valuable railroad right of way and a romance included
LENGTH OF PRODUCTION ..... 4,544 feet

Maurice "Lefty" Flynn, well known as the former Yale fullback, has been appearing in minor roles in Fox and other productions recently and now the Fox organization is going to star him, the first picture being "Bucking the Line," a title that may sound like a football story but in reality is a railroad melodrama. Francis Lynde provides a first rate vehicle for Flynn and one that certainly gives him a very auspicious introduction as a star.

The piece contains any number of suitable opportunities for Flynn, and sufficient action and thrills are put in his way to make him thoroughly popular with those who like their entertainment exciting. There is surely plenty of it in "Bucking the Line" and a lot of individually good bits that are quite worthy. Hero's first rescue of a hobo from the bumpers of a freight train is very well done. But that is only the beginning. He later saves the heroine from a runaway hand-car; rescues an enemy from drowning, and still another enemy from death when he falls upon the tracks. There's a thrill in every one, and besides there are fights and a real live climax in which an open drawbridge and an approaching train figure prominently.

This might be easily called a picture of ex-athletes. Beside Flynn, "Kid" McCoy has a humorous role—that of a hobo who is truly a "son of rest." McCoy, or Norman Selby, as he is called here, is a good type and provides the laughs of the picture. The direction is good and all told "Bucking the Line" furnishes a nice entertainment.

Monty, a bank cashier, leaves Edmonton when threatened with imprisonment for a theft he did not commit and furthermore his girl, Verda Richlander, niece of a prominent railroad official, has thrown him over for Tucker Jibbey. Monty meets a hobo whose life he saves and later the two are given employment by Baldwin, who is building a railroad to compete with Richlander's. Monty is known as Smith to Baldwin and his daughter Corono, who Monty had rescued from a runaway handcar. Monty discovers that Baldwin's men are being paid by Richlander to delay work on the Baldwin line and give Richlander a chance to secure a coveted right of way. Monty is then put in charge and despite complications and extreme measures used by Richlander's crowd to prevent his progress, Monty puts through the work on time and wins the girl.

Certain to Please If They Like Thrills and Excitement

Box Office Analysis for the Exhibitor

You will certainly be able to satisfy them with this live one if they like excitement in their film entertainment. You can promise thrills galore in the numerous rescues contained in the picture. There are four or five of them and each one more exciting than the one before. Promise a big climax in which an excursion train filled with women and children is rushing to certain destruction because the villain opens the drawbridge.

Properly exploited you can put over the new Fox star in his first picture very nicely and get them lined up for his pictures to come. Be sure to tell them of Flynn's football reputation and assure them of his athletic ability. Catchlines should attract and you are safe in making promises of action and thrills. Also mention "Kid" McCoy's comedy bit.

Again Hart Shows Them How in Role of Actor and Author

William S. Hart in

"WHITE OAK"

Paramount

DIRECTOR ..... Lambert Hillyer
AUTHOR .....William S. Hart
SCENARIO BY .....Bennett Musson
CAMERAMAN ..... Joe August
AS A WHOLE.....Hart at his best in role of author and actor in fine picture typical of star's standard
STORY.....Western of pioneer days; virile outdoor theme with riding, fighting, Indians and all the rest
DIRECTION.....Very good except that a little too much footage is used in reaching climax
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... Good
STAR.....Provides himself with real live role and gives his usual fine performance
SUPPORT.....All well suited and do good work
EXTERIORS.....Splendid shots of real western country
INTERIORS .....Not a great many
DETAIL ..... Adequate
CHARACTER OF STORY.....Man meets the one who deceived his sister in rescuing the girl he himself loves
LENGTH OF PRODUCTION.....6,208 feet

Once more Bill Hart has undertaken to write his own story and if he can continue the good work there's no reason why he shouldn't, for "White Oak" is a splendid picture dealing with the pioneer days of the west. It contains plenty of action, fine detail and a real atmosphere of the old west with Injuns 'n everything. And best of all it offers probably the most popular of western portrayers in a role ideally suited to him. As usual, Hart does fine work.

The opening scenes of a typical narrow river of the west with a quaint old steamer show careful detail and later the action taking place on the plains and the attack upon the wagon train is another bit very well done and particularly realistic.

Lambert Hillyer as director and Joe August as cameraman again work with the star to the utmost satisfaction. Of course Hillyer sees to it that Hart is kept prominently in the foreground, but at the same time he gives proper attention to story development, detail and handling of the supporting cast in fine style.

Just a little too much footage is used in the attack upon the wagon train and the subsequent rescue by hero Bill. There are too many shots of the Indians circling the train and also a few too many unnecessary close-ups in this sequence. The bit in which the dog assists Bill in breaking jail is well done and other outstanding touches are equally effective. Vola Vale is the girl in love with Bill, Alexander Gaden is the villain, and others are Robert Walker, Bert Sprotte, Helen Holly and Chief Standing Bear.

Oak Miller vows to punish Granger, who deceived his sister and caused her death. When Barbara, the girl Oak loves, is accused of the murder of her stepfather, Oak assumes the guilt and goes to prison while Barbara disappears with a wagon train. Granger, disguised by a heavy beard, persuades the girl's brother, a tool of Granger's, to bring her along. Granger shaves off his beard and prepares to betray the train to the Indians. Barbara repulses Granger's advances and when her brother attempts to depart to seek help, Granger shoots him. The girl sends her pet dog with a note to Oak. He breaks jail and arrives in time to scare off the Indians. He helps the wounded Chief to the train, where Oak recognizes Granger, but the Chief also sees in Granger the man who stole his daughter and kills him. Barbara and Oak confess their love for each other.

Another One of the Star's "Best"

Box Office Analysis for the Exhibitor

The answer to this one is simple. If they like Hart they'll likely say it is one of the best he has ever made, and if they like westerns at all they'll admit it is a live one. Be sure to say it is a drama of the old west; promise a virile atmosphere, splendid desert scenes and plenty of action of the best western order. Tell them Bill Hart wrote the story and provides himself with a role quite worthy of his talents. A summary of the more important scenes, such as the attack upon the wagon train; the warning the heroine sends to Oak by her faithful dog, and finally Oak's daring rescue alone and unafraid.

Plenty of stills of the star and catchlines will get their attention. Say: "Did you ever know of an 'honest' gambler? Oak Miller was one; that's why they called him 'White Oak.'" Impress upon them that it is a story of the pioneer days with all that goes with the west of the old days.

Jane Eyre

A HUGO BALLIN PRODUCTION

from the great novel by

CHARLOTTE BRONTÉ

with

MABEL BALLIN and NORMAN TREVOR

PRODUCED BY HUGO BALLIN PRODUCTIONS Inc.

HODKINSON

SELECTED PICTURES

WILLIAM M. VOGEL FOREIGN DISTRIBUTOR

WHAT THE

MORNING TELEGRAPH

Is as charming as the lover of Charlotte Bronte would want it to be. A photoplay of unusual beauty -- with all the weird mystery and tender romance of the story preserved.

EXHIBITORS HERALD

A well staged and delightfully photographed picturization of Charlotte Bronte's great novel.

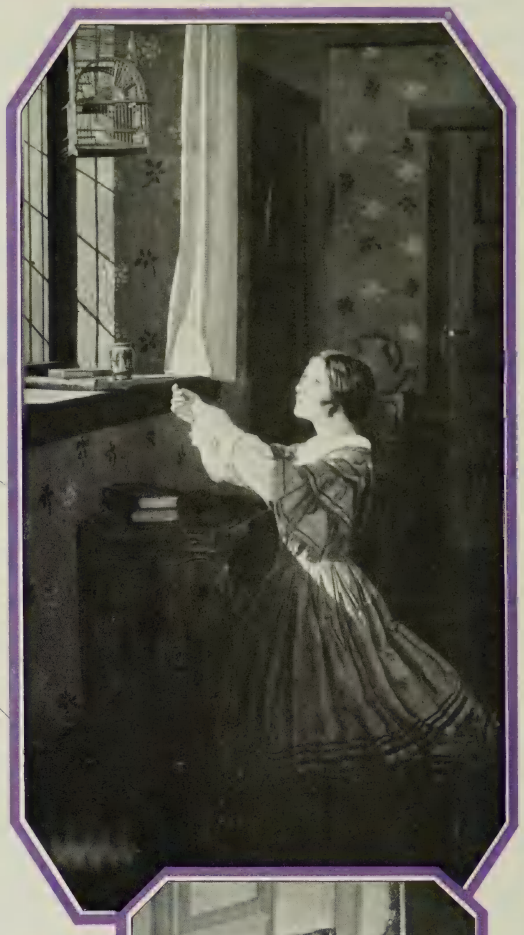
CRITICS SAY

WIDS

Excellent Production of Famous Love Story -- Should be sure fire with women patrons. Best thing Hugo Ballin has yet produced for the screen.

MOVING PICTURE NEWS

A very able piece of direction. A pictorial triumph. So out of the ordinary that it stands almost alone.



a HUGO BALLIN production

JANE EYRE

It is a great pleasure to offer to Exhibitors for *Hodkinson Month* such a wonderful production as "Jane Eyre."

Hugo Ballin has given to the screen one of the finest achievements of the year -- a picture that every exhibitor in the country can book and be assured of a profitable box-office return.

HODKINSON
SELECTED PICTURES

Trite But Still Likely to Please the "Fan" Audiences

Herbert Rawlinson in
"THE MILLIONAIRE"
Universal

DIRECTOR ..... Jack Conway
AUTHOR ..... Hulbert Footner
SCENARIO BY ..... Wallace Clifton
CAMERAMAN ..... E. J. Vallejo
AS A WHOLE.....Rather old school material but with plenty of popular appeal at that
STORY.....Follows after the style of a serial with incidents familiar to that type of entertainment
DIRECTION.....Provides adequate atmosphere of mystery and maintains proper coherence
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Good
STAR.....A regular "knock-'em-all dead" hero
SUPPORT.....Includes Doris Pawn, Lillian Rich, Bert Roach and others all suited to respective roles
EXTERIORS ..... Not many
INTERIORS ..... Adequate
DETAIL ..... Given sufficient attention
CHARACTER OF STORY....Young fellow inherits a fortune but also gang's blackmail threats
LENGTH OF PRODUCTION ..... 4,730 feet

Universal is starring Herbert Rawlinson in this story of sudden wealth thrust upon an office clerk, an old time, well worn and familiar situation that has served faithfully as the main idea of many a film. But undoubtedly there are many folks who find this "possible but not so probable" situation interesting and entertaining because, after all, there is a thrill to it and a good imagination helps to put it over.

Director Jack Conway has developed the story nicely and tells it in straight-forward fashion. He allows one or two comedy touches that are not given so much attention that they take away any interest from the main plot. The incident of the painter switching clothes with the fellow impersonating the young millionaire and making an exit in his underclothes via the window and another showing the young man's ex-boss rushing to examine the books when he sees the fellow all fixed up in fine togs, are fairly amusing. Herbert Rawlinson is well suited to the hero role, and fights about twelve men with movie-like equanimity. Bert Roach has a "boob" part, and Doris Pawn and Lillian Rich are the principal feminine players.

The story takes on a serial-like aspect when the heir to several millions inherits a house with secret passages and other mysterious contrivances. A proper suspense is obtained and the denouement is handled satisfactorily. To make the fight at the finish the more impressive the hero breaks a water pipe in his sudden entrance and the scrap is staged amid showers, that incidentally help cover up the false shots.

Jack Norman falls in love with Kate Blair, the bookkeeper in the office where he works. On the morning Fisher discharges Jack, he is notified that he is the heir to eighty million dollars, left to him by Silas Gyde, a stranger. It develops that Gyde had loved Jack's mother and had never married. At the same time he discovers that the same gang which had murdered Gyde are after him.

Norman's first effort is to run down the gang which murdered Gyde. He persuades an actor friend to become Jack Norman and with him as a foil and Kate Blair's assistance Norman carefully plans to trap the gang and expose their blackmailing system whereby they murder wealthy men who fail to fulfill their financial demands. Norman succeeds and wins the hand of Kate.

A Good Picture, But Very Old Story

Box Office Analysis for the Exhibitor

Exhibitors individually are the best judges of decision in a picture of this type. It is decidedly "movie" in character, and while it will go big with those who still retain an interest in such probabilities or improbabilities as it offers, on the other hand those who have progressed with the times will vote it "old stuff" and to them it won't be entertaining. You know best the people you cater to and will have to judge accordingly.

If Herbert Rawlinson's name will serve to bring them in in your community, play it up prominently and give them catchlines along the following: "What would you do if you were suddenly left eighty million dollars? From office clerk to millionaire is Herbert Rawlinson's progress in his latest Unviersal production "'The Millionaire.'"

STUDIO AVAILABLE

One of the finest studios in the East, equipped with every modern convenience, will be available to responsible producing organizations November 15th. It is within thirty minutes of Times Square and is large enough for two companies.

For interview address

Box ABC c/o WID'S DAILY

Wanda Hawley's Latest Is Good Entertainment

Wanda Hawley in

"HER FACE VALUE"

DIRECTOR ..... Thomas Heffron
AUTHOR ..... Earl Derr Biggers
SCENARIO ..... Percy Heath
CAMERAMAN ..... William E. Collins
AS A WHOLE.....Well balanced interest makes comedy-drama satisfactory entertainment and suitable vehicle for star
STORY.....From Saturday Evening Post story; new angle on the life of a chorus girl
DIRECTION.....Very good for the most part; a little too much comedy detail that isn't needed
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... All right
STAR.....Quite pleasing in this
SUPPORT.....T. Roy Barnes very good and others all capable and well suited
EXTERIORS ..... Adequate
INTERIORS ..... Real
DETAIL ..... Suffices
CHARACTER OF STORY.....Chorus girl who supports her father and brother becomes "movie" actress and is injured in play written by her husband
LENGTH OF PRODUCTION.....4,718 feet

Realart has adapted Earl Derr Biggers' Saturday Evening Post story, "The Girl Who Paid Dividends," for Wanda Hawley's latest vehicle and it proves quite a suitable offering for her. It is a comedy drama dealing with stage and screen life and the sort of atmosphere that is agreeable entertainment to a large majority, film fans in particular. T. Roy Barnes is also prominent in the picture and offers considerable of the picture's diversion.

Lincoln Plummer and Dick Rosson as father and brother of Peggy Malone, chorus girl, perform a comedy dialogue in their continual grafting and work-dodging exhibition. At times a little too much footage is given to their actions which aren't sufficiently funny after they have already been given sufficient prominence. Barnes' sleight-of-hand tricks are also fairly amusing. Donald MacDonald is a mild enough villain.

The story is a new angle on the life of a chorus girl and while it may strike some as improbable and exaggerated, still it makes a lively bit of entertainment that should please many and especially does it give the star a good role, though she is the most patient chorus girl imaginable. In fact she's unusual.

Peggy Malone is a success even if the show isn't, but she spurns the rich Martin Fox's offers when he isn't interested in marrying her. Peggy then marries Jimmie Parsons, a press agent, whom she really loves. They are apparently very happy until Peg's father and brother, who have previously been spunging on her, practically make their home with Peg and Jimmie. The latter becomes discouraged, resumes the friendship of the "boys" and stays out until the early morning hours imbibing of home brew.

Jimmie's health begins to fail him; he goes to Arizona while Peg goes back to the stage. Fox again appears on the scene, this time offering to marry Peg and pay Jimmie a large sum for not contesting a divorce. Peg refuses and accepts an offer to act in pictures. On her $250 a week she manages to support herself, her brother and father until she is injured while working on a film written by a man named "Jack Straw." Jimmie returns all cured and bringing with him all the money Peg had sent him, together with a large check for the stories he had written, including the one Peg was working on when injured, "Jack Straw" being a pen name.

Play Up the Atmosphere of Stage and Screen

Box Office Analysis for the Exhibitor

Enough of your patrons are likely to be pleased with Wanda Hawley's latest attraction to warrant your booking "Her Face Value" and satisfying them. Stories dealing with stage and screen life are usually more or less interesting to those who are on the outside, so you can play it up from that angle. If you want to make use of the situation in which the chorus girl supports here father and brother and think that will interest them, use catchlines to get them in.

You might mention that T. Roy Barnes plays opposite the star in case you have played pictures in which he has appeared, such as "See My Lawyer," "Scratch My Back" and others. Say that the star has a thoroughly appropriate role and explain how from chorus girl she becomes a favorite film star in "Her Face Value," an adaptation of the Saturday Evening Post story, "The Girl Who Paid Dividends."

Some Short Reels

"A Rural Cinderella"—Punch—Educational

Type of production.....2 reel comedy

There is quite a lot of fun in this take-off on Cinderella. The ball room scene and the "heavy" in the role of the prince are certain to bring a hearty laugh. Louise Fazenda, whom many will remember as the girl in "The Bad Egg," takes the part of Cinderella in this one. The modern Cinderella gets the idea that she would like to go to the ball and accordingly she makes herself an Oriental costume from a lamp-shade and a curtain. The slipper that she loses at midnight is far from small and will get a long laugh. The action is snappy and the entire production in the first rate comedy class.

"Tin Cans"—Century—Universal

Type of production.....2 reel comedy

A tin can tied to the tail of Brownie, the clever screen dog, produces most of the fun in this two reel comedy. The dog follows a flivver and makes the driver think that the car is rattling. This induces him to change the car for a horse and buggy, but the dog with the tin can tied to his tail continues to follow until the girl is won by the owner of the dog. The situations are amusing and the work of the dog attractive. Brownie can hold the center of the stage and the attention of the audience all alone.

"Stars and Stripes"—Hallroom Boys—Federated

Type of production.....2 reel comedy

The Hallroom Boys do their comedy business in convicts uniforms in this two reeler. They acquire their prison clothes in the regulation manner. While bathing two escaped convicts take their clothes and the Hallroom Boys are captured by the guards. In prison the real fun begins, both in the yard where "big ones are made little" and in the electrocution chamber. They make several attempts at escape and finally succeed in finding the real criminals with whom they now change clothes and receive the reward. The comedy is full of action and the situations are highly amusing. No time is lost in getting under way. From the minute the boys handle the skunk and plunge into the water the fun begins and continues in varying degrees throughout the entire production. This one will get a good many laughs.

"A Day in the Wilds"—Adventures of Bill and Bob—Pathe

Type of production.....1 reel out-door

Bill and Bob, the young boys who adventure with nature, demonstrate in this single reel just how trout can be caught with an improvised line and pole. The pole is cut, the cord is taken from a hem in one of the boy's shirts, and the hook is made from a pin bent with the help of a pair of pliers. From under a stone the worms are obtained and from beneath the falls the trout are angled. Frying the fish and eating them is also part of the picture. "Rags," the dog, takes his role and adds a laugh when he tries to get a bite out of a porcupine. The quills dig into the dog's snoot and are difficult to extract. The entire reel is quite interesting and gives one a splendid interpretation of the outdoors. The photography is good and the wood scenes airy and appealing.

"Hocus-Pocus"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Hocus-Pocus" is a very pleasant satire on the stage magician and faker. "Snub" Pollard takes the part of the roommate of the magician, and it is upon "Snub" that most of the tricks are practiced. Marie Mosquini is the landlady's daughter who, desiring to be an acrobat, tumbles through the house and upon the dining room table. A show is staged and "Snub" allows his head to be cut off and carried on a tray, but at the last moment gives the trick away. Then the magician borrows his landlady's diamond rings and makes a get-away. "Snub," for the love of the daughter, follows and brings back the diamonds. The action in this Hal Roach is quite snappy and the ideas well handled. Some new business too is used here for the first time. This is one of the very good ones of the series and will get more than the usual number of comedy laughs.

"Paris in Fifteen Minutes"—Kineto Review No. 83

Type of production.....1 reel travel

This reel gives one a very good impression of the city of Paris. Not only are the historic landmarks illustrated, but also life of today and types of Parisians recorded. The river Seine comes in for its share, and some good shots have been taken of Notre Dame. As gasoline is one of the many commodities taxed in Paris, all cars entering the city have their tanks measured. The Opera House, cafes with their tables on the street, street traffic, and many buildings of interest are shown in this well-photographed travel reel.

"Fares Please"—Star—Universal

Type of production.....1 reel comedy

This is a good trolley-car comedy starring Bert Roach, who plays the part of the conductor. Georgie Davey is the sweetheart, who thought he was the owner of a motor car. The embarrassment is heightened by the presence of an inspector, and Bert is forced to ring up all fares. The comedy work runs smoothly and a fair number of laughs are obtained. The climax is quickly reached and the picture ends with an explosion.

"Mexican Oil Lands"—Burton Holmes—Paramount

Type of production.....1 reel travel

If your back yard starts to bubble with a thick black fluid don't worry about the flowers for it's oil. This travel reel illustrates how many a man has become a millionaire over night. The oil fields in Mexico are surveyed and the details of drilling and pumping well illustrated. Burning wells are shown and large lakes of oil pictured. Some views of a small oil town are also included in this instructive reel.

"Saving Sister Susie"—Christie Educational

Type of production.....2 reel comedy

Dorothy Devore, Earl Rodney, Eugenie Forde and Katherine Lewis are all featured in this two reeler. The action is brisk and the comedy situations quite funny. A good number of extras are employed which help speed up the action and hold the attention. The story is a typical Christie plot using plenty of girls and a good deal of business. There are more than the usual number of laughs in this which should satisfy the average audience.

EXCEPTIONAL PICTURES

SCORES AGAIN!

MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

"Charles Sale has succeeded in contriving a charming novelty that is as **clean** as a hound's tooth, and as **downright funny** as anything that has featured its way into our view for a long time."

By ARTHUR JAMES, Editor-in-chief.

"There is no difficulty in devising exploitation ideas for 'Chic' Sale in 'His Nibs.' . . . Although he has played mostly the 'big time,' he is **as well known in most rural districts as President Harding.**"

By EPES WITHROP SARGENT, Exploitation Editor.

Altogether **novel and very entertaining** is "His Nibs," starring Charles (Chic) Sale, distributed by Exceptional Pictures Corporation. Here is a production that is entirely different from anything yet presented on the screen. It is a character comedy, or more correctly a multi-character comedy, as Chic Sale appears in seven distinct characterizations, each differing from the other and each one well done.

His portrayal of "His Nibs" is one of the best characterizations ever seen on the screen.

By C. S. SEWELL.

OCTOBER 22, 1921 Motion Picture News

The **picture is fine.** It is a distinct novelty very well handled and has many points of popular appeal."

By WM. A. JOHNSTON, President.

With each moment replete with real humor, really artistic characterization, and undisturbed continuity flow, a picture is bound to "get over." **"His Nibs" in that class.** Charles "Chic" Sale is the picture.

The exhibitor, small or big, country or city, is assured of a box office medium which may well be classed with "Down on the Farm" and "The Country Fair." To the wise exhibitor no more need be said. And, in addition to equal exploitation advantages, it is better entertainment than the two mentioned.

By GEORGE D. GOULD.

"'His Nibs' is entertainment, pure and simple. . . . 'His Nibs' is a play within a play. The idea on which the picture is built is novel and unique."

By J. S. DICKERSON, Exploitation Editor.

EXHIBITORS TRADE REVIEW

This offering is a **distinct novelty.** It is a burlesque on the old time picture theatre in a country town and the trials and tribulations—all comic—of an exhibitor who is Jack of all trades in his theatre. The novel nature of the film is, of course, emphasized by the fact that the star plays practically the whole picture himself. There is comedy and plenty of it, and it is upon that the picture makes its bid for popularity.

Few pictures have ever contained such clearly indicated opportunities for showmanship and at comparatively little expense. Here is a chance for the exhibitor to try a real novelty on his patrons, and that is something which does not happen once in a blue moon.

By GEORGE T. PARDY.

EXHIBITORS HERALD

Here is something novel in the line of comedies with a popular stage comedian making a successful bid for even greater popularity through the medium of one of the most laughter-provoking pictures yet shown. In "His Nibs" Chic Sale not only proves his versatility as a comedian, but also shows that he is an artist of exceptional ability.

We have had close to an overplus of dual roles in pictures recently, but it remained for Chic Sale, long a favorite of the vaudeville stage, to give us a picture in which the star plays seven parts, and makes each character a distinct personage with an artistry that is little less than marvelous. "His Nibs" is in a class by itself.

All in all, the initial venture of Mr. Sale in pictures has provided a **classic in comedy** which will undoubtedly set a mark that even this gifted funmaker will be long in passing.

By JOHN SPARGO.

The Billboard

PRICE 15¢

This is the acme of droll comedy, unique characterizations and rural types such as the cinema has never before presented. Charles Sale outshines all previous efforts of screen stars thru his picturization of seven distinct roles. Hats off to the producer of this most humorous film. The picture carries one hundred laughs.

This type of picture stands in **a class by itself.** There have been innumerable rural comedy dramas on screen and stage, but this clever comedian has gone one better and made "His Nibs" a classic of the celluloid. His impersonation of seven different types has not been surpassed in my recollection.

Such a picture is worth the highest praise and we are confident that the public will not be slow to express its appreciation.

Suitability

Every theatre.

Entertainment Value

Above par.

By MARION RUSSELL.

Independents Get Sure - Fire Box - Office Winner

CHARLES (CHIC) SALE

living seven different characters

in

"HIS NIBS"

AN EXCEPTIONAL PICTURE

A Few Reasons Why It Will Be a Money-Maker!

THE STAR:

Foremost delineator of rural types on the American stage, whom the press has lauded for years as the elite of artists, seen for the first time in motion pictures. He has never played anywhere but "big time." NOW every hamlet may see the star they have always loved and read about.

THE THEME:

Absolutely different than anything the screen has ever seen—a distinct novelty. So unusual that no other film in the industry will be in competition with it.

ITS APPEAL:

The most refreshing picture ever shown—every person in every audience will be entertained, and **will admit it.** The trade papers unanimously gave it 100% criticism—and extended themselves beyond that. **The Photoplay With a World Wide Appeal.**

CLEAN AND WHOLESOME:

A positive censor-proof production everywhere because it is clean and wholesome.

ITS SCOPE:

"His Nibs" is so exceptional in entertainment value it will be booked in the biggest first-run theatre and in the smallest house. Its appeal is not "over the heads" of any audience. Many offers have been received to road-show it; the picture lends itself wonderfully to this angle.

THE EXPLOITATION:

Never has a production been exhibited which has greater exploitation possibilities. **(Exploitation experts unanimous in stating opportunities are extraordinary.)** Exceptional Pictures Corporation is cooperating in the preparation of the most complete press book and the finest line of accessories ever offered with a States Rights picture.

WIRE, PHONE OR CALL

Buy your territory
and hold your first-run until January
to get the benefit of one of the biggest advertising
campaigns ever instituted in Trade Papers, Regional Motion
Picture Publications and National Publicity
for a State Right Production

"HIS NIBS" SYNDICATE, Inc.
L. L. HILLER, President
Longacre Building
42nd Street and Broadway
New York City

Some Short Reels

"P. D. Q."—Jewel-Universal

Type of production.....2 reel comedy

A good deal of fun is created in this two reel comedy based upon a bicycle race. Lee Moran takes the role of the romantic cyclist, otherwise known as C. O. D. During the race he is continually stopping to help the girls, and when overtaken by the other riders leaps upon the trick bike and passes ahead of them. The finish is really exciting and the fun is good natured throughout. This will bring a good many laughs when shown.

"Cupid, Registered Guide"—Holmes Day—Pathe

Type of production.....2 reel outdoor drama

This is a typical Maine woods drama. Good scenery, log cabin stuff and canoeing are all included around the romance. The main idea in this story is that as the doctor is in love with the girl and as her father's consent and presence is required this is obtained by sending the old man across the stream on a rope railway, but not allowing him to land before he gives his consent to the wedding which is all planted on the opposite shore. The climax is fairly amusing, but the action is weak and very unconvincing.

"In Batik Land"—Burton Holmes—Paramount

Type of production.....1 reel travel

The rich and prosperous islands of Java and the way batiks are made and worn is the subject of this instructive travel reel. Street scenes, native industries, and racial types are illustrated in this one. Girls weaving and the making of tortoise shell combs are included. Various modes of costume and head dress of the natives are also shown. The tropical sun is strong and the photography is clear. This is one of the most interesting of the Burton Holmes series and should do well as a program filler.

"Movie Chats" No. 56—Kineto

Type of production.....1 reel magazine

This is a typical Kineto magazine, well balanced, and of average interest. The foreign sections are devoted to views of the city of Strasburg, the capital of Alsace-Lorraine, and scenes showing the royal family of Spain. In Strasburg the famous cathedral is shown and a shot of the statue of Gutenberg, the inventor of movable type, recorded. The nature section includes the raising of grapes in California, and native birds such as sparrows, hawks, falcons, owls, eagles and condors.

"The Call of Duty"—Universal

Type of production.....2 reel western

Although the story in "The Call of Duty" is above the average the acting is, however, not up to the standard found in this type of production. George Larkin takes the leading part. The story runs true to form. The bad man wants the girl or the money. The hero puts up the money, but the ruffian demands gold and kills the messenger who is sent to get it. Two bad Indians help complicate the plot and the girl's father is falsely accused. But it all ends in a satisfactory manner. This one, in spite of the story, is not up to the average Canadian Western.

"Cleaned and Dry"—Warner—Federated

Type of production.....2 reel comedy

Monty Banks is in the dry cleaning business and delivers clothes with the aid of a Ford car. Magnets are attached to the rear axle to catch the lost parts. Monty gathers them up and dumps them back into the engine. A good section of this reel deals with a game of golf. Monty does some very comical golf stunts introducing several new gags. A good one takes place when the tramp finds the ball and eats it like an egg. Another laugh occurs where Monte uses an ice-cream scoop to mould the clay upon which the ball is placed. A good deal of the comedy business is new and all of it is well carried out. This one is one of the best of the series and will get a good many laughs when shown.

"The Nervy Dentist"—Century—Universal

Type of production.....2 reel comedy

After yanking a few teeth the dentist in this one proceeds to get patients for his girl's father. His methods are not unlike those used by Lloyd in a recent offering. Instead of causing the people to fall by sprinkling soap powder along the street the dentist uses banana skins. Some double exposure shots with the action high above the street also adds to the similarity between the two productions.

Pathe Review No. 128

Type of production.....1 reel magazine

A boxing bout between a man and a kangaroo in slow motion is the feature of this magazine. This is followed with classical dancing on the beach. The travel section shows views of Hamilton, Bermuda, "The Port of Eternal Summer." The hand colored section is devoted to rose gardens in Southern France. This number is up to the standard of the series.

"Kineto Review" No. 85

Type of production.....1 reel travel

Peasant life in Central France and the silk industry of Lyons is the subject of this review. The primitive agricultural methods of France are illustrated in the first half of this reel. The second section is devoted to the manufacture of silk cloth. Each step of the process is clearly illustrated from the time the skeins arrive from China to the finished cloth. This reel has educational qualities and would be very suitable for non-theatrical showings or a program filler.

"The Spirit of the Lake"—Pathe

Type of production.....2 reel drama

Once more the old story. Jealous husband sees his wife kiss another and near-tragedy follows. Then everything is explained in a moment. The other man is her brother. "The Spirit of the Lake" repeats the above tale and stars Tom Santschi, who is ably supported by Bessie Love, Ruth Stonehouse, Edward Hearn and Tom Lingham. The Western locations were well chosen and the desert scenes are especially effective. The photography is good and the acting satisfying. Many people will like this little drama in spite of the unconvincing story.

CURRENT RELEASES

Release Date			Footage	Reviewed
		ASSOCIATED EXHIBITORS, INC.		
		(Distributed through Pathe)		
		The Road to London (Bryant Washburn)	4,713	6-12-21
		Playgoers Pictures, Inc.		
June	12	The Butterfly Girl	5,000	5-29-21
July	10	Women Who Wait	5,000	———
Aug.	17	They Shall Pay	5,000	8-14-21
Sept.	11	Home-Keeping Hearts	5,000	10- 2-21
	18	The Family Closet	5,000	9-25-21
	25	Discontented Wives	5,000	9-25-21
		FAMOUS PLAYERS-LASKY CORP.		
Sept.	4	The Hell Diggers (Wallace Reid)	4,277	8-28-21
	4	The Great Moment (Gloria Swanson)	6,372	7-31-21
	11	At the End of the World (Betty Compson)	5,729	8-21-21
	18	Dangerous Lies (Famous Players-British Prod.)	5,500	———
	18	The Golem	5,398	6-26-21
	25	The Affairs of Anatole (Cecil DeMille Prod.)	8,630	9-18-21
Oct.	2	Footlights (Elsie Ferguson)	6,917	10- 9-21
	2	Cappy Ricks (Thomas Meighan)	5,926	8-28-21
	9	The Great Impersonation (Geo. Melford)	6,658	10- 2-21
	23	Experience (Geo. Fitzmaurice Prod.)	6,510	8-14-21
	30	After the Show (Wm. DeMille Prod.)	5,884	10- 9-21
Nov.	6	Three Word Brand (Wm. S. Hart)	6,633	10- 2-21
	13	Ladies Must Live (Geo. Loane Tucker)		———
	20	The Bonnie Briar Bush (Donald Crisp)		———
	20	The Sheik (Geo. Melford)		———
	27	The Call of the North (Jack Holt)		———
		Under the Lash (Gloria Swanson)	5,675	10-23-21
		Forever (Reid-Ferguson-Fitzmaurce)	7,115	10-23-21
		Enchantment (Marion Davies)		———
		The White Oak (Wm. S. Hart)		———
		FOX FILM CORP.		
Specials				
		A Virgin Paradise	8,000	8-7-21
		Shame	8,000	8-7-21
		Thunderclap	8,000	8-14-21
		Perjury (William Farnum)	8,000	8-21-21
		Footfalls	8,000	9-18-21
Tom Mix Series				
		After Your Own Heart	5,000	8-7-21
		The Night Horsemen	4,790	9-11-21
		The Rough Diamond	4,458	10-30-21
Dustin Farnum				
		The Primal Law	5,320	9-18-21
Shirley Mason Series				
		The Mother Heart	5,000	6-12-21
		Lovetime	5,000	7-10-21
		Ever Since Eve	5,000	7-31-21
		Queenie	5,174	10- 2-21
Edna Murphy and Johnnie Walker				
		Live Wires	5,000	7-3-21
		Play Square	4,013	8-21-21
		What Love Will Do	4,252	9-11-21
20th Century Brand				
		Straight from the Shoulder (Buck Jones)		7-3-21
		Maid of the West (Eileen Percy)	5,000	7-17-21
		To a Finish (Buck Jones)	5,000	8-14-21
		Hickville to Broadway (Eileen Percy)	4,219	9- 4-21
		Little Miss Hawkshaw (Eileen Percy)	4,106	10- 9-21
		Bar Nothin' (Buck Jones)	4,311	10-16-21
		Cinderella of the Hills (Barbara Bedford)	3,865	10-30-21
		FIRST NATIONAL		
		Courage (Sidney Franklin Prod.)	6,244	6-19-21
		Scrap Iron (Charles Ray)	6,747	6-5-21
		Golden Snare (James Oliver Curwood)	5,900	7-17-21
		Stranger Than Fiction (Katherine MacDonald)		———
		Wedding Bells (Constance Talmadge)	6,000	8-21-21
		Salvation Nell (Whitman Bennett Prod.)	5,485	7- 3-21
		Nobody (Roland West Prd. with Jewel Carmen)	6,396	7-31-21
		The Child Thou Gavest Me (John M. Stahl Prod.)		———
		The Sign on the Door (Norma Talmadge)	6,000	7-24-21
		A Midnight Bell (Charles Ray)	6,140	8-14-21
		Serenade (R. A. Walsh Prod.)	6,380	9-11-21
		Wife Against Wife (Whitman Bennett Prod.)		———
		One Arabian Night (Pola Negri)	7,550	9-25-21
		The Playhouse (Buster Keaton)		———
		Bits of Life (Marshall Neilan Prod.)	6,339	9- 4-21
		The Idle Class (Charlie Chaplin)	1,916	10- 2-21
		Woman's Place (Constance Talmadge)	5,900	10-23-21
		Two Minutes to Go (Charles Ray)	5,920	10-30-21
Associated Producers				
June	12	The Broken Doll (Allan Dwan)	5,000	6-19-21
	19	The Foolish Matrons (Maurice Tourneur)	6,544	7-3-21
	26	The Ten Dollar Raise (J. L. Frothingham)	5,726	5-15-21
July	17	Greater Than Love (J. Parker Read, Jr.)	6,000	7-24-21
	24	Devotion (Associated	5,669	7-3-21
Aug.	7	Cup of Life (Ince)	4,932	9-11-21
Sept.		Pilgrims of the Night (Frothingham)	5,500	8-14-21
		Blind Hearts (Hobart Bosworth)	5,488	10-16-21
		FEDERATED FILM EXCHANGES OF AMERICA, INC.		
		The Midlanders (Bessie Love)	5,000	———
		Penny of Top Hill Trail (Bessie Love)	5,000	5- 1-21
		Good-Bad Wife (All Star)	5,000	10-24-20
		The Servant in the House (All Star)	5,000	8-22-20
		Hearts and Masks (All Star)	5,000	———
		Dangerous Toys (Wm. Desmond)	7,000	4-24-21

Release Date			Footage	Reviewed
		GOLDWYN PICTURES		
		An Unwilling Hero (Will Rogers)	5,000	7-17-21
		Wet Gold (Williamson Prod.)	6,000	7-31-21
		The Old Nest (Reginald Barker Prod.)	8,021	7-3-21
		The Sin Flood	6,000	9- 4-21
		Beating the Game (Tom Moore)	5,058	9-11-21
		All's Fair in Love	4,979	10-30-21
		Ace of Hearts	5,884	10-30-21
		For Those We Love	5,752	———
		Invisible Power	6,613	10- 2-21
		Dangerous Curve Ahead	5,551	10- 9-21
		From the Ground Up (Tom Moore)	4,495	10-16-21
		Thedora (no release)	10,000	10-23-21
		Doubling for Romeo (Will Rogers)	5,304	10-30-21
		W. W. HODKINSON CORP.		
Ward Lascelle Prod.				
		Rip Van Winkle	6,800	10-16-21
Benj. B. Hampton Prod.				
		A Certain Rich Man	7,000	10- 9-21
		The Mysterious Rider	6,000	10-23-21
Irvin V. Willat Prod.				
		The Face of the World	5,700	7-24-21
Winipeg Productions				
		God's Crucible	5,950	9-11-21
Hugo Ballin Prod.				
		The Journey's End	7,000	6-19-21
		Jane Eyre		10-16-21
		METRO PICTURES CORP.		
Aug.	1	Life's Darn Funny (Viola Dana)	6,000	7-31-21
		The Conquering Power (Rex Ingram Prod.)	7,025	7-10-21
Aug.	15	Big Game (May Allison)	6,000	8-14-21
Sept.	5	A Trip to Paradise (Bert Lytell)	6,000	8-21-21
Oct.	17	Ladyfingers (Bert Lytell)	5,000	10- 9-21
	19	The Match Breaker (Viola Dana)	6,000	8-21-21
	31	The Infamous Miss Revell (Alice Lake)	5,000	9- 4-21
Nov.	14	There Are No Villains (Viola Dana)	5,000	8-21-21
		Fightin' Mad	6,000	10-30-21
		The Idle Rich (Bert Lytell)	6,000	———
S. L. Productions				
		Garments of Truth (Gareth Hughes)	6,000	9- 4-21
		The Hunch (Gareth Hughes)	5,000	10- 9-21
Nazimova Productions				
		Camille	5,500	9-11-21
		PATHE EXCHANGE, INC.		
		Without Benefit of Clergy	5,300	6-26-21
July	31	The Money Maniac (Perret Prod.)	5,000	7-24-21
		PIONEER FILM CORP.		
		Indiscretion (Florence Reed)	6,000	———
		Oh! Mary Be Careful (Madge Kennedy)	6,000	9-18-21
		The Crimson Cross (Vandyke Brooks)	6,000	———
		The Forgotten Woman (Pauline Stark)	6,000	———
		A Millionaire for a Day (Arthur Guy Empey)	6,000	———
		Beyond the Crossroads (Ora Carew)	6,000	———
		In Society (Edith Roberts)	6,000	———
		Wise Husbands (Gail Kane, J. Horbert Frank and Gladden James)	6,000	———
		Idle Hands (Gail Kane and J. Herbert Frank)	6,000	———
		The Leech (Claire Whitney)	6,000	———
		His Brother's Keeper (Martha Mansfield, Rogers Lytton and James)	6,000	———
		Stolen Moments (Margaret Namare)	6,000	———
		The Barbarian (Monroe Salisbury)	6,000	———
		A Man There was (Victor Seastrom)	6,000	2-29-20
		Mystery Mind (15 Episode Serial)		———
		R.-C. PICTURES		
		Good Women (Gasnier)	5,713	7-24-21
		Nobody's Kid (Mae Marsh)	4,975	7-17-21
		Beach of Dreams	5,005	6-26-21
		Cold Steel (All-Star)	5,800	6-5-21
		The Greater Profit (Edith Storey)	4,220	6-26-21
		When Lights Are Low (Sessue Hayakawa)	6,000	7-3-21
		Shams of Society	6,000	8-7-21
		A Wife's Awakening	5,800	8-28-21
		The Barricade	6,000	10- 9-21
		The Foolish Age (Doris May)	4,500	10- 9-21
		The Swamp (Sessue Hayakawa)	5,560	10-30-21
		Possession (Louis Mercanton Prod.)		———
		REALART PICTURES CORP.		
Star Productions				
		A Heart to Let (Justine Johnstone)	5,249	7-24-21
		Don't Call Me Little Girl (Mary Miles Minter)	5,214	6-26-21
		Little Italy (Alice Brady)	4,875	7-24-21
		A March Hare (Bebe Daniels)	4,431	7-24-21
		Her Sturdy Oak (Wanda Hawley)	4,500	8-7-21
		One Wild Week (Bebe Daniels)	4,253	8-28-21
		Room and Board (Constance Binney)	5,000	9- 4-21
		The Case of Becky (Constance Bmney)	5,498	10-16-21
		Her Face Value (Wanda Hawley)		———
		Her Winning Way (Mary Miles Minter)	4,715	9-25-21
		Everything for Sale (Mary McAvoy)	5,091	10- 2-21
		Dawn of the East (Alice Brady)	5,392	10- 9-21

Release Date		Footage	Reviewed

LEWIS J. SELZNICK ENT.

Selznick Pictures (Distributed by Select Exchanges)

Elaine Hammerstein Star Series			
	The Girl From Nowhere	5,000	7-17-21
	Remorseless Love	5,000	8-7-21
	Handcuffs or Kisses	5,000	10- 2-21
Eugene O'Brien Star Series			
	The Last Door	5,000	6-26-21
	Is Life Worth Living?	5,000	7-24-21
	Clay Dollars	5,500	10-23-21
Conway Tearle Star Series			
	The Fighter	6,000	8-21-21
	After Midnight		9-25-21
Special Productions			
	Red Foam (Ralph Ince Special)	5,500	———
	Who Am I	6,000	7-10-21
	Concert (All Star)		———
	A Man's Home (All Star)	5,500	10- 2-21

UNITED ARTISTS

	Carnival (Harley Knoles Prod.)	7,300	7-3-21
	Disraeli (George Arliss)	7,000	8-28-21
	Three Musketeers (Douglas Fairbanks)	11,700	9- 4-21
	Little Lord Fauntleroy	9,986	9-18-21

UNIVERSAL FILM MFG. CO.

Jewel Features			
	No Woman Knows	7,000	9- 4-21
	Conflict (Priscilla Dean)	6,205	10-30-21
Universal Features			
	Luring Lips (Edith Roberts)	4,263	7-24-21
	Danger Ahead (Mary Philbin)	4,353	7-31-21
	A Daughte rof the Law (Carmel Myers)	4,752	8-7-21
	Opened Shutters (Edith Roberts)	4,534	8-21-21
	The Shark Master (Frank Mayo)	4,178	8-28-21
	Action (Hoot Gibson)	4,509	9- 4-21
	The Rowdy (Gladys Walton)	4,974	9- 4-21
	Moonlight Follies (Marie Prevost)	4,468	9-18-21
	The Rage of Paris (Miss du Pont)	4,968	9-25-21
	Red Courage (Hoot Gibson)	4,481	10- 2-21
	Go Straight (Frank Mayo)	4,220	10- 9-21
	High Heels (Gladys Walton)	4,541	10-16-21
	Nobody's Fool (Marie Prevost)	4,640	10-23-21
	Sure Fire (Hoot Gibson)	4,481	10-30-21
	The Fox (Harry Carey)		———
	The Millionaire (Herbert Rawlinson)		———

VITAGRAPH

Super-Features			
	The Son of Wallingford	7,851	10-16-21
Alice Joyce			
	The Inner Chamber	5,951	9-25-21
Earle Williams			
	It Can Be Done	4,425	———
	The Silver Car	5,803	6-5-21
	Bring Him in	4,987	10-23-21
	Lucky Carson		———
Corinne Griffith			
	Moral Fibre	6,000	———
	The Single Track		———
Alice Calhoun			
	Peggy Puts It Over	4,900	———
	The Matrimonial Web	4,970	———
	Rainbow		———
Antonio Moreno			
	Three Sevens	5,000	———
	The Secret of the Hills	4,900	———

F. B. WARREN CORP.

Sept.	4	The Blot (Lois Weber)	7,000	8-21-21
	11	Quo Vadis	5,919	8-28-21
		Girl From God's Country	7,000	9-18-21
		Good and Evil	4,961	9-25-21
		The Old Oaken Bucket	5,000	10-23-21
		Our Mutual Friend		———

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies

ASSOCIATED PRODUCERS, INC.

Mack Sennet Comedies (2 reels)
Ben Turpin Comedies (2 reels)

EDUCATIONAL FILM CORP. OF AMERICA

Selig-Pork- Photoplays (2 reels)
Mermaid Comedies (2 reels)
Chester Comedies (2 reels)
Torchy Comedies (2 reels)
Christie Comedies (2 reels)
Vanity Comedies (1 reel)
Gayety Comedies (1 reel)
Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.
Bruce Scenics Beautiful (1 reel)
Chester Outings (1 reel)
Chester Screenics (1 reel)
Miscellaneous (1 reel): Could Columbus Discover America. The Crater of Mt. Katmai, Dexie.
Sketchografs (1 reel)
Punch Comedies (2 reels)
Campbell Comedies (2 reels)
Cinal Films (slow speed)

Release Date		Footage	Reviewed

FAMOUS PLAYERS-LASKY

Paramount-Arbuckle Comedies (2 reels)
Paramount-Burton Holmes Travel Pictures (1 reel):
Paramount-Burlingame Adventure Scenics (1 reel)
Paramount-De Haven Comedies (2 reels)
Paramount-Mack Sennett Comedies (2 reels)
Paramount Magazine (1 reel): Pictionary and Cartoons (weekly).
Paramount-Post Nature Pictures (1 reel)
Paramount-Vandenbergh Series (2 reels)

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels)
Toonerville Trolley (2 reels)
Henry Lehrman Comedies (2 reels)

FOX FILM CORPORATION

Sunshine Comedies (2 reels)
Clyde Cook Comedies (2 reels)
Mutt and Jeff Animated Cartoons (1 reel)
Fox News (Twice a Week).
Serials: Bride 13 (15 episodes), Fantomas (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels)
Edgar Comedies (2 reels)
Goldwyn-Bray Comedies (1 reel)
Goldwyn-Bray Pictographs (1 reel)

PATHE EXCHANGE, INC.

Week of Oct. 9: Hurricane Hutch No. 3, 2 reels; Venus and the Cat (Aesop Fables), 2/3 reel; Wings of the Border (Holman Day), 2 reels; Sweet By and By, (Eddie Boland), 1 reel; A Zero Hero (Gaylord Lloyd), 1 reel.

Week of Oct. 16: Hurrican Hutch No. 4, 2 reels; The Honor of Rameriz (Tom Santschi), 2 reels; The Frog and the Ox (Aesop Fable), 2/3 reel; Dodge Your Debts (Gaylord Lloyd) 1 reel; Law and Order (Pollard), 1 reel; The Skunk (Bill and Bob) 1 reel.

Week of Oct. 23: Hurrican Hutch No. 5, 2 reels; The Dog and the Bone (Aesop Fable) 2/3 reel; The Flaming Trail (Edgar Jones) 2 reels; Capturing Lions by Aeroplane) 1 reel educational; Late Hours (Eddie Boland) 1 reel; Trolley Troubles (Gaylord Lloyd) 1 reel.

Week of Oct. 30: Hurricane Hutch No. 6, 2 reels; Fifteen Minutes (Pollard), 2 reels; The Spirit of the Lake (Tom Santschi) 2 reels; The Cat and the Monkey (Aesop Fable) 2/3 reel; Pistols for Breakfast (Harold Lloyd re-issue) 1 reel.

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series (Detective Series, 2 reels).
Chaplin Classics.
Selznick News.
Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels)
Jewel Comedies—Ted Rider Series (Leonard Clapham) (2 reels)
Serials: The Flaming Disk, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Net, 15 episodes; King of the Circus (Eddie Polo), — episodes; The Diamond Queen (Eileen Sedgwick), — episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), — episodes; Terror Trail, — episodes.
Star Comedies (1 reel)
Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Eileen Sedgwick)
Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher),

VITAGRAPH

Big V Special Comedies (2 reels)
Larry Semon Comedies (2 reels)
Jim Aubrey Comedies (2 reels)
Serials: Hidden Dangers (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Avenger (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Elinor Field), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 15 episodes.

INDEPENDENT FEATURES

AMERICAN FILM CORPORATION, INC.

	From the West (William Russell)	5,000	———
	The Virtuous Otucast (Mary Miles Winter)	5,000	———
	The Man from Medicine Hat (Helen Holmes)	5,000	———
	Quick Action (William Russel)	5,000	———
	Sally Shows the Way (Mary Miles Minter)	5,000	———
	The Moonshine Menace (Helen Holmes)	5,000	———
	High-Gear Jeffrey (William Russel)	5,000	———
	Youths' Melting Pot (Mary Miles Minter)	5,000	———
	A Crook's Romance (Helen Holmes)	5,000	———
	A Rough-Shod Fighter (William Russell)	5,000	———
	The Marriage Bargain (Mary Miles Minter)	5,000	———
	Loggers of Hell-Roarin' Mountain (Helen Holmes	5,000	———
	Silent Shelby (Frank Borzage)	5,000	———

APEX FILM CO.

	Out of the Dust (E. K. Lincoln)	6,000	1-25-21

Release Date		Footage	Reviewed
ARROW FILM CORP.			
	God's Country and the Law (Gladys Leslie Wm. Tooker)	6,000	———
	Love, Hate and a Woman (Grace Davison)	6,000	———
	A Yankee Go-Getter (Neva Gerber James, Morrison)	5,000	———
	Dangerous Paths (Neva Gerber-Ben Wilson)	5,000	———
	Sheriff of Hope Eternal (Jack Hoxie)	5,000	———
	Devil Dog Dawson (Jack Hoxie)	5,000	———
	The Broken Spur (Jack Hoxie)	5,000	———
	Hills of Hate (Jack Hoxie)	5,000	———
	Watching Eeyes	5,000	———
	A Motion to Adjourn (Marjorie Daw-Roy Stewart)	5,000	———
ASSOCIATED PHOTOPLAYS			
	The Wolverine (Helen Gibson)	5,000	———
	Western Hearts (Art Staton-Josie Sedgwick)	5,000	6-12-21
	Crossing Trails (Pete Morrison)	5,000	———
AYWON FILM CORP.			
	The Fighting Breed (Snowy Baker)	5,000	8-14-21
	The Jack Rider	5,000	8-14-21
	The Shadow of Lightning Ridge (Snowy Baker)	5,000	9-11-21
	The Vengeance Trail	5,000	9-11-21
C. O. D. BLANCHFIELD			
	A Knight of the West	4,600	10-30-21
C. C. BURR			
	Burn 'Em Up Barnes (Johnny Hines)	5,000	5-14-21
COMMONWEALTH PICTURES CORP.			
	The Hidden Light	5,000	———
GEORGE H. DAVIS			
	The Heart of the North (Roy Stewart)	5,800	9-25-21
EQUITY PICTURES CORP.			
	Charge It (Clara Kimball Young)	6,900	5-29-21
	Straight From Paris (Clara Kimball Young)	6,000	———
	Heedless Moths (Audrey Munson)	5,000	6-19-21
	Black Panther's Cub (Florence Reed)	5,800	2-20-21
EXCEPTIONAL PICTURES			
	Jungle Adventures	5,000	9-18-21
	His Nibs (Chic Sales)	4,951	———
EXPORT AND IMPORT			
	Kaban	6,464	2-20-21
	The Mask	6,400	3-13-21
FIDELITY PICTURES CORP.			
	The Married Virgin (Vera Sisson)	6,000	———
	Frivolous Wives (Kathleen Kirkman)	6,000	———
	Love's Flame (Thomas J. Carrigan)	5,000	———
	The Fighting Kentuckians	5,000	———
THE FILM MARKET, INC.			
	The Supreme Passion	6,000	———
	The Ne'er-Do-Well	7,000	———
	The House Without Children	7,000	———
	The Spoilers	9,000	———
GAUMONT			
	Temporary Wife	5,400	———
	Fall of a Saint (Josephine Earle)	5,300	———
	Out of the Darkness (Gertrude McCoy)	5,900	———
	Infatuation of Youth	5,400	———
	The Edge of Youth	5,500	10- 9-21
	Branded (Josephine Erale)	5,200	———
	The Thinker	5,100	———
	In the Clutches of the Hindoo (Serial) 10 Episodes		———
NATIONAL EXCHANGES, INC.			
	Welcome Children	5,000	10- 9-21
	Shadows of the West (Hedda Nova)	5,000	———
	The Lotus Blosson (Lady Ysen-mei)	6,000	10- 2-21
JANS FILM SALES CORP.			
	Man and Woman	5,000	9-11-21
JOAN FILM SALES CORP.			
	She Played and Paid (Fanny Ward)	5,000	———
VICTOR KREMER, INC.			
	Annabell Lee (All Star Cast)	5,000	———
	The Stampede (Texas Guinan)	5,000	———
	I Am the Woman (Texas Guinan)	5,000	———
	Handicap (Horse Race Picture)	6,000	———
	When Love Is Young (Zeena Keefe)	5,000	———
	Skinner' Dress Suit (Bryant Washburn)	5,000	———
	Winding Trail (Buck Manning)	5,000	———
LOUIS MERCANTON PROD.			
	Miarka	6,000	10-30-21
PACIFIC FILM COMPANY			
	The Fatal 30 (Fritzi Ridgeway)	5,000	———
	The Call from the Wild (Frankie Lee and Highland Laddie)	5,000	———
PRODUCERS SECURITY CORP.			
	When Dawn Came	5,900	10-26-20
	Diane of Star Hollow	6,000	4-10-21
	Squire Phin (Maclyn Arbuckle)	5,000	———
	The Soul of Man	6,000	———
	The Right Way	6,000	———
	Welcome to Our City (Maclyn Arbuckle)	5,000	———

Release Date		Footage	Reviewed
RAINBOW FILM CORPORATION			
	A Girl's Decision (Helen Gibson and Ed Coxen)	5,300	8-28-21
ROMAYNE SUPERFILM CO.			
	The Toreador (Bull Fight)	3,600	———
	Illusions (All Star Drama)	5,000	———
	Happiness	5,000	———
RUSSELL'S PRODUCTION			
	Shadows of Conscience	7,000	10-16-21
SONORA PRODUCTIONS			
	Tradition	6,000	7-10-21
	The Twice Born Woman	6,000	7- 3-21
TEMPLE PROD. CO.			
	Johnny Ring and the Captain's Sword	4,800	8-28-21
TRI-STAR PICTURES CO.			
	Fruits of Passion (Alice Mann & Donald Hall)	5,000	———
	Water Lily (Alice Mann & Donald Hall)	5,000	———
	Dazzling Miss Davidson (Marjorie Rambeau)	5,000	———
	How a Woman Loves (Marjorie Rambeau)	5,000	———
	She Paid (Marjorie Rambeau)	5,000	———
	Mrs. Beliame (Nance O'Neil)	5,000	———
WARNER BROS.			
	Why Girls Leave Home	6,000	9- 4-21
	Parted Curtains (Henry Walthall)	6,000	10- 9-21
WESTERN PICTURES CORP.			
	Honeymoon Ranch (Allene Ray)	5,000	10-24-24
	West of the Rio Grande (Allene Ray)	5,000	———
New Series:			
	Partners of the Sunset (Allene Ray)	5,000	———
	Lady Luck (Allene Ray)	5,000	———
WORLD FILM CORP.			
	The Wakefield Case	5,000	4-10-21
	Judgment	6,000	10- 2-21

SHORT REELS—STATE RIGHTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln), 15 episodes.

ALLIED DISTRIBUTING CORP.

Alt & Howell Comedies (12 2-reels), Pure and Simple (2 reels), Liquorish Lips (2 reels).

ARROW FILM CORP.

Tex Detective Series.
Arrow-Hank Mann Comedies: One every other week (2 reels).
Blazed Trail Productions: One every other week (2 reels).
Arrow-Northwood Dramas (2 reels): Looking Up Jim, In the River, Three and a Girl, Raiders of the North, A Knight of the Pines, The Man of Brawn, The Strangers, Breed of the North, A Fight for a Soul, Beloved Brute, Quicksands, Border River.
Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Her Husband's Flat, His Wife Jimmy.
Ardath XLNT Comedies (2 reels): Wild Women and Tame Men, The Village Grocer, Homer Joins the Force.
Serials: Thunderbilt Jack (Jack Hoxie), 15 episodes.

AYCIE PICTURES CORP.

Success Series: 15 Westerns (each 2 reels).

AYWON FILM CORP.

Harry Carey: 15 Westerns (each 2 reels).
Joy Comedies: 6 (each 2 reels).
Franklin Farnum: 12 Westerns (2 reels).
Helen Holmes: 22 Railroad Dramas (2 reels).
Mary Pickford Revivals.

C. B. C. FILM SALES

Star Ranch Westerns (2 reels).
Screen Snapshots (Bi-monthly) (1 reel).

CELEBRATED PLAYERS

Gump (1 reel each).
Celebrated Comedies (1 reel each).

DOMINANT PICTURES, INC.

Western Star Dramas (2 reels).

FEDERATED FILM EXCHANGE

Monty Banks Comedies (2 reels): Nearly Married, Kidnapper's Revenge, A Bedroom Scandal, Where Is My Wife? His First Honeymoon, Bride and Gloom, In and Out, His Dizzy Day.
Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish, Circus Heroes.
Ford Weekly.
Serial: Miracles of the Jungle, 15 episodes.

FILM MARKET, INC.

Jimmy Callahan, 12 2-reels.

GAUMONT COMPANY

News (every Tuesday); Graphic (every Friday).
Serials: In the Clutches of the Hindoo (19,089 feet), 10 episodes.

HERALD PRODUCTIONS, INC.

Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First.

HORIZON PICTURES, INC.

Norma Talmadge Reissues (fourteen) (each 2 reels).

Unusually Fine Performance of Star Saves Unconvincing Story

Pauline Frederick in
"THE LURE OF JADE"
R-C Pictures

DIRECTOR ..... Colin Campbell
AUTHOR ..... Marion Orth
SCENARIO BY ..... Marion Orth
ART DIRECTOR .....W. L. Heywood
CAMERAMAN ..... Dev Jennings
AS A WHOLE.....Remarkably fine acting of Pauline Frederick and excellent art work the worthwhile features
STORY.....Unconvincing though highly dramatic and contains excellent role for star
DIRECTION.....Good; not to blame for unhappy atmosphere, though it is overstressed once or twice
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
STAR.....Forceful and always impressive despite her continual suffering
SUPPORT.....Clarissa Selwynne gives a very worthy performance and Thomas Holding, Leon Bary and others well suited and capable
EXTERIORS ..... Good
INTERIORS ..... Many artistic settings
DETAIL ..... Adequate
CHARACTER OF STORY.....Girl slandered by wife of man she might have married, lays firm foundation for revenge, but sacrifices her life to protect his son
LENGTH OF PRODUCTION.....About 6,000 feet

It isn't Marion Orth's fault that the adaptation of her "Houses of Glass" is a picture worth while seeing because the theme of it, now labeled "The Lure of Jade," is most unconvincing despite the highly dramatic situations that nevertheless are obtained through very inconclusive situations. The bulk of credit goes to Pauline Frederick, who, as Sara Vincent, gives one of the best performances of her screen career. She has a cheerless, long-suffering role with an unhappy ending, but regardless of this atmosphere of extreme gloom, her work is excellent and once more she proves herself mistress of the art of pantomime. Her facial expression shows complete control over the emotions and it is always interesting to watch the changes, both instant and gradual. So it is by far the appearance of Pauline Frederick that makes "The Lure of Jade" worth while seeing. Clarissa Selwynne does some very good work, also.

Director Campbell has assumed the production responsibilities in a capable fashion and with the aid of the art director and cameraman the film is near the perfection mark technically. The shortcomings are all in the story. It isn't probable that because one woman's lies threaten the reputation of a man's daughter that he should die, nor is it believable that the slandered one should exile herself on an East Indian island among derelicts and degenerates, inasmuch as the place where the slander took place was merely a small island naval base. And the subsequent disastrous result of her elaborate plans for revenge, which turn out to be a boomerang upon herself, is a final twist that does not ring true even though there may be a demand for a variation of the conventional happy ending.

Sara Vincent might have married Capt. Corey, but he was already engaged and so Sara incurred the enmity of Alida Corey because of her friendship with Corey before his marriage. Alida spreads scandal among the naval base colonists which ruins her reputation and kills her father. A lapse of time and Sara is shown as the hardened, soul-calloused proprietress of an East Indian hostelry of ill-repute. Corey's wife and her son come to the island in anticipation of the Captain's command there. Sara persuades Beresford, an Englishman in love with her, to make love to Alida. When she traps Alida, young Corey, crazed with fever, shoots Beresford. Sara takes the blame and goes to prison unavenged.

You Can Bring Them in with Promises of Fine Acting

Box Office Analysis for the Exhibitor

Where good acting is appreciated you will do well to let them see Pauline Frederick's latest production "The Lure of Jade." Incidentally it would seem to be the lure of Buddhas that caused all the unhappiness, unless of course the Buddhas were made of jade. You aren't told that they were. At any event the title is a good one and can be used effectively with catchlines and exploitation stunts.

Above all, play up the name of the star and you can safely make promises in connection with her performance, and if you feel wary about the story you needn't worry if your folks appreciate good acting, because it offers almost complete compensation for story shortcomings in this instance. On the other hand if the revenge theme would interest them, catchlines should readily serve to bring them in.

JOAN FILM SALES CO.

Invisible Ray Series: Ruth Clifford and Jack Sheril (15 episodes) 31,000 feet); (2 reels): Sweethearts, Service Stripes, He's In Again, The Conquering Hero.

PINNACLE COMEDIES

(2 reels): Razzin' the Jazz, Why Change Your Mother-in-Law? Nation's Dream, Shimmy Isle.

PLYMOUTH PICTURES

Series of 8 two-reel Mrs. Roscoe Arbuckle Comedies
Series of 12 one-reel Denver Dixon Comedies

KINETO CO. OF AMERICA
(Released through National Exchange)

Kineto Review (The Living Book of Knowledge).
Second Series (1 reel): Was Darwin Right? Bonnie Scotland, Birds of Crags and Marshes, Village Life in Switzerland, Peculiar Pets, Combatting the Elements, Dexterity and Mimicry of Insects, Primitive Life in Tennessee, Bear Hunting in California, Paris the Beautiful, A Naturalist's Paradise, Morocco the Mysterious, Let's See the Animals.
Charles Urban's Movie Chats (released through State Rights Exchanges): Wonders of the World (2 serials); First Series from No. 1 to No. 26 (each 1 reel); Second Series from No. 27 to No. 52 (each 1 reel).

LEVEY, HARRY, ENTERPRISES

Electricity—It's Development.

NATIONAL EXCHANGES, INC.

Serial: The Great Reward (Francis Ford and Ella Hall).
Comedies: King Cole Comedies (Bobby Burns).
Kineto Review (Chas. Urban) (1 reel), issued weekly.

PACIFIC FILM COMPANY

White Cap Comedies: Featuring George Ovey (Once-a-week) (1 reel).
Newspaper Stories: Featuring Irene Hunt (Two-a-month) (2 reels).
Vernon Dent Comedies: One-a-week (1 reel).

PIONEER FILM CORP.

The Facts and Follies Series (1 reel)
Luke McLuke's Film-Osophy, each ½ reel.
The Sonny Series, each 2 reels.
Serial—The Hope Diamond Mystery (15 episodes).

PRODUCERS SECURITY CORPORATION

The Irving Cummings Northwest Mounted Series (2 reels)
Cissy Fitzgerald Comedies (2 reels)
Elephant Comedies (2 reels)

REELCRAFT PICTURES

Billy Franey Comedies (1 reel each).
Matty Roubert (Romances of Youth).
Royal Comedies (2 reels each).
Bud and His Buddies (1 reel each).
Paragon Comedies (1 reel each).
Alt & Howell Comedies: Marked Women (each 2 reels).
Reelcraft Scenics (1 reel each).
Aladdin Comedies (1 reel each).
Mirth Comedies (2 reels each).

JACOB WILK

Lee Kid Comedies (2 reels each).

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The Third Week Was Bigger than The First!

If it's worth Two Dollars in New York —What's it Worth in Your Town?

FOR three weeks now The Criterion, New York, has been packed at every showing of "Forever". Last week was the biggest since the picture opened. All seats are reserved, and the top price is two dollars.

The critics said:

"One of the three best pictures ever made in America, if not the very best."—**New York World.**

"As a development of the film art the play is little short of marvelous."—**New York Telegraph.**

"Sets a new standard for American films."—**New York Call.**

"Remarkable for the exquisite portrayal by Miss Ferguson."—**New York Globe.**

"The best work Wallace Reid has ever done. A notable achievement."—**New York American.**

"George Fitzmaurice has never done anything better. The whole picture deserves all praise."—**New York Mail.**

ADOLPH ZUKOR PRESENTS

Elsie Ferguson

and

Wallace Reid

in

"Forever"

Based on

"Peter Ibbetson"

A George Fitzmaurice

Production

From the Novel by George Du Maurier
and the Play by John Nathan Raphael.
Scenario by Ouida Bergere.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XVIII No. 43 Sunday, November 13, 1921 Price 25 Cents

ROTHAFEL

HAS BOOKED SELZNICK'S

"A MAN'S HOME"

FOR THE

CAPITOL, NEW YORK

THE WORLD'S LARGEST THEATRE

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XVIII No. 43 Sunday, Nov. 13, 1921 Price 25c.

Copyright 1921, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

Joseph Dannenberg, President and Editor; J. W. Alicoate, Treasurer and Business Manager; J. A. Cron, Advertising Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00. Subscribers should remit with order.

Address all communications to WID'S DAILY, 71-73 West 44th St., New York, N. Y. Telephone, Vanderbilt 4551-4552-5558.

Hollywood, California: Editorial and Business Offices, 6411 Hollywood Boulevard. Phone, Hollywood 1603.

London Representative: W. A. Williamson, Kinematograph Weekly. 85 Long Acre, London, W. C. 2.

Paris Representative: Le Film, 144 Rue Montmartre.

Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

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News of the Week in Headlines

Monday

Sydney S. Cohen and Senator James J. Walker to start tour for M. P. T. O. shortly.

First National to establish territorial advisory boards for adjustment of exhibitor complaints.

Tuesday

M. P. T. O. arranges with T. O. C. C. to hold open meeting with First National to adjust complaints.

D. W. Griffith reported considering production of a 72 reel production in instalments of 12 reels each.

Wednesday

Open meeting with First National to be held Nov. 22.

M. C. Levee takes over Robert Brunton studios. Buys out Brunton's interests.

St. Louis merger completed between Skouras Bros. and the Koplars.

George Walsh to star for Universal.

Thursday

F. B. Warren sells interest in F. B. Warren Corp. to Wid Gunning and retires from corporation.

M. P. T. O. to release Urban reel as official publication. T. O. C. C. pledges 2,000 booking days.

Yale Corporation to sponsor historical productions.

Friday

M. P. T. O. has deal on for distribution of Urban reel

Max Graf here from San Mateo. Has important production plans in mind.

First National may handle "My Wandering Boy."

Saturday

Fox discontinues 20th Century Brand.

Harold Lloyd rounding out present contract. Expected to renew with Associated Exhibitors.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

"The greatest ever," says New York!
"The eighth wonder," says Cleveland!
"$3,000,000 and worth it," says Detroit!
"Ten pictures in one," says Pittsburg!

Goldwyn's *Sensation*

Theodora

Victorien Sardou's Spectacular Drama

Produced by the

Unione Cinematografica Italiana

Playing in all cities at $2.00 top, "Theodora" will open in Chicago, November 11th at the La Salle Theatre—in Boston, November 21st, at the Shubert Theatre

New York

"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gaspology and prepare to utter them when you see "Theodora" at the Astor Theatre. It was a perpetual feast for the eye."
—*Alan Dale in N Y. American*

"Theodora" a wonder spectacle. To adequately describe it would tax even the vocabulary of a P.T. Barnum"
—*DeFoe in the Morning World*

"As a spectacle, this picture is truly magnificent. Most of the Hollywood products seem like small-town stuff besides this tremendous production from Italy."
—*N Y Times*

"The scenes open with an earthquake, rush madly on through a chaos of battle, murder and sudden death, and culminate in the most realistic arena scene that ever let very real and obviously starved lions loose on thousands of terrified Italian extras." —*N Y Globe*

"Outdoing for sheer magnificence, thrills and spectacular splendor any motion picture ever seen here,

"Theodora" offers a new film sensation." —*Evening Mail*

"There is always room for one more, it seems, especially at the top. 'Theodora,' presented by Goldwyn last night, holds the altitude at the present writing." —*Evening Sun*

"It is through its stupendous settings, far excelling anything seen here before, that it is likely to become one of the sights of New York."
—*N. Y. Herald*

Cleveland

(This is the first review from Cleveland received in time to catch the press)

"One cannot over-praise this film, in fact, cannot adequately describe or criticize it. It is beyond anything that I expected from producers of films for years to come. A triumph, and not only a triumph of cinematography, but an alluring, remarkable play that does not permit interest to flag during eleven reels.

Palaces, circus, spectacle, tumult of huge mobs of people, all are splendidly represented in a manner that will exhaust your adjectives of surprise and appreciation. It is believed that it will score the American record for receipts."
—*Archie Bell, Cleveland News*

Detroit

"Griffith is out-Griffithed. Hollywood is made to look like a child's paste-board town."
—*Detroit Free Press*

"And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all I can say is that it looks like a full moneys' worth." —*Detroit Journal*

"Nothing so dramatic has been seen in motion pictures, and almost alone this would be enough to stamp the Italian production as one of the most unusual that has ever been produced." —*Detroit News*

"In 'Theodora,' master photoplay, the screen comes into its own, if it ever will. The picture dwarfs the efforts of the biggest American film producers of the day."
—*Detroit Evening Times*

Pittsburg

"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production."
—*Chronicle Telegraph*

"Most stupendous scenes ever thrown upon the screen. Rita Jolivet is adorable."
—*Pittsburgh Post*

"It abounds with startling and vivid scenes that excel the thrilling visualization of gathering klansmen in the 'Birth Of A Nation.' It is more spectacular than 'Civilization' and its love theme more impressive than 'Broken Blossoms.' "
—*Pittsburgh Sun*

" 'Theodora' is the most satisfying screen spectacle and sets a mark of excellence."
—*Gazette Times*

"Theodora"

NOW BOOKING

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address

JACK WELSH
469-5th Avenue
New York City

Mae Murray Does Her Best Work in Lavish "Peacock Alley"

Mae Murray in
"PEACOCK ALLEY"
Tiffany Productions

DIRECTOR ..... Robert Z, Leonard
AUTHOR ..... Edmund Goulding
SCENARIO BY ..... Edmund Goulding
CAMERAMAN ..... Oliver T. Marsh
AS A WHOLE.....Looks like good box office bet and undoubtedly Mae Murray's best; gorgeous photography
STORY.....Beautifully produced and highly artistic though occasionally unconvincing; really without originality
DIRECTION.....Splendid; lends delightful tone and color to story; anti-climatic tendency toward end might be remedied
PHOTOGRAPHY ..... Excellent
LIGHTINGS A-1
STAR.....Does the best work of her career in role that demands varied emotions
SUPPORT....Monte Blue does his usual good work; others satisfactory
EXTERIORS....Both real and studio sets very good
INTERIORS ..... Good
DETAIL ..... Adequate; misspelling in titles
CHARACTER OF STORY.....French dancer marries small town business man whose Uncle finally separates them
LENGTH OF PRODUCTION.....About 7,500 feet

Regardless of whatever else may be said about "Peacock Alley," its main attraction is Mae Murray, who does the best work of her film career in the role of the French dancer who marries a business man from Harmantown, Pa. The star is a definite box office appeal all by herself in a role that tests her ability to portray and distinguish a variety of emotions, and she successfully demands your sympathy no matter how unconvincing the situation may be. And there are such instances.

Edmund Goulding has written "Peacock Alley," basing it on a story by Ouida Bergere—so the program reads—but for that matter Goulding might have based it on any number of previous stories, including one that Eve Unsell wrote called "His Parisian Wife," which served as a vehicle for Elsie Ferguson in 1919. That is to say that the story is not at all original, and Goulding gives the theme no new twists as "Peacock Alley." But if production values, artistic atmosphere and gorgeous photography can improve upon hackneyed material, they have certainly been intelligently applied in Robert Z. Leonard's production. There is an opening shot, exquisitely colored, that looks like a painting until the figure on the pathway moves and Mae Murray comes down close to the camera. All of the exteriors are beautiful and even the studio affairs are realistic.

The direction is smooth and of good order except that in probably adhering closely to the continuity too much detail causes it to become anti-climatic. An instance of this in particular, is that in which the dancer and her husband separate because he misunderstands and she returns to her home in Normandy. As long as they were destined to be reunited it brings up the slogan—"eventually, why not now?" The small town sequence is slightly overdrawn and might readily be toned down.

Cleo of Paris, famed as a beauty and a dancer, would let her admirers come so far and no farther, and so it is a "good" Cleo who falls in love and marries Elmer Harmon and returns with him to his home in a small town in Pennsylvania. Cleo's Parisian air and gowns startle the townsfolks, and Elmer is forced to take his bride to New York. Cleo is an understanding little somebody and offers to pawn her jewels when Elmer is unable to pay the bills. Then Elmer forges his Uncle's name, and Cleo breaks her promise to him (she dances again) to secure money to free him. Elmer misunderstands, denounces his wife and returns to Harmantown. Years later he learns the truth and goes back to Normandy for the sorrowing Cleo.

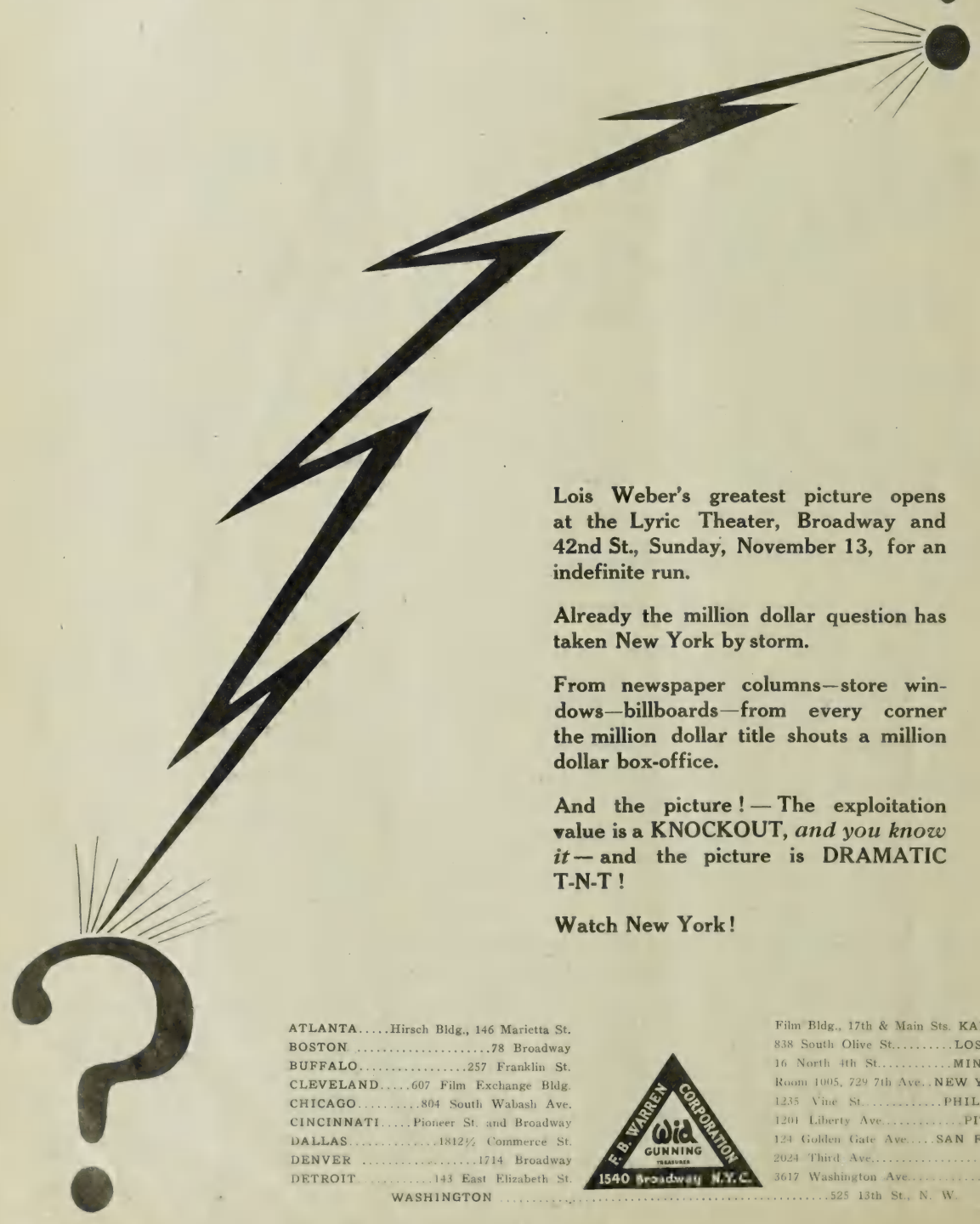
The Atmosphere and Display That Brings Them In

Box Office Analysis for the Exhibitor

Everything points toward a successful box office career for "Peacock Alley," for it certainly registers definite box office appeal. As yet no distributing medium has been announced, but the picture will certainly need to bring home "some bacon" to compensate its promoters for it looks like it cost no small bit of "cash." It has been done in costly fashion and it obviously displays large expenditure in every direction. The star's wardrobe alone represents no small amount.

In offering it to your patrons, you are quite safe in making promises, and you needn't be afraid to give Miss Murray the prominence that she deserves. Exploitation should be an easy matter since you have the atmosphere that appeals to a great many picture patrons.

What Do Men Want ?



Lois Weber's greatest picture opens at the Lyric Theater, Broadway and 42nd St., Sunday, November 13, for an indefinite run.

Already the million dollar question has taken New York by storm.

From newspaper columns—store windows—billboards—from every corner the million dollar title shouts a million dollar box-office.

And the picture! — The exploitation value is a KNOCKOUT, *and you know it* — and the picture is DRAMATIC T-N-T!

Watch New York!

ATLANTA.....Hirsch Bldg., 146 Marietta St.
BOSTON .....78 Broadway
BUFFALO.....257 Franklin St.
CLEVELAND.....607 Film Exchange Bldg.
CHICAGO.....804 South Wabash Ave.
CINCINNATI.....Pioneer St. and Broadway
DALLAS.....1812½ Commerce St.
DENVER .....1714 Broadway
DETROIT .....143 East Elizabeth St.
WASHINGTON .....

F. B. WARREN CORPORATION
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1540 Broadway N.Y.C.

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838 South Olive St.....LOS ANGELES
16 North 4th St.....MINNEAPOLIS
Room 1005, 729 7th Ave..NEW YORK CITY
1235 Vine St.....PHILADELPHIA
1201 Liberty Ave.....PITTSBURGH
124 Golden Gate Ave.....SAN FRANCISCO
2024 Third Ave.....SEATTLE
3617 Washington Ave.....ST. LOUIS
.....525 13th St., N. W.

Good Production But Not "The Sheik" As E. M. Hull Wrote It

George Melford's production
"THE SHEIK"
Paramount

DIRECTOR ..... George Melford
AUTHOR ..... Edith M. Hull
SCENARIO BY ..... Monte M. Katterjohn
CAMERAMAN ..... William Marshall
AS A WHOLE.....Holds a big disappointment for those who expect a true adaptation of the now famous novel
STORY.....Has been rearranged and "tamed" to spare the scissors of the censor board
DIRECTION.....Colorful desert atmosphere and artistic production generally
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Usually good
PLAYERS.....Agnes Ayres and Rudolph Valentino featured; suit principal roles; others adequate
EXTERIORS ..... Attractive desert scenes
INTERIORS ..... Good
DETAIL ..... All right
CHARACTER OF STORY.....English girl kidnapped by desert Sheik hates him but gradually falls in love with him and learns he is English and not an Arab
LENGTH OF PRODUCTION ..... 6,579 feet

It is probably the fame gained through the novel's reputation that brought the crowds to both the Rialto and Rivoli theaters where Hugo Riesenfeld is showing "The Sheik" simultaneously, and it is that same fame that is sending the people out "very much disappointed," as one lady put it, because the daring of the novel hasn't been put into the film version. And that was what all the "shootin' was for" when the book became a big seller, so naturally when they find that Monte Katterjohn has taken away nearly all of Edith Hull's "big moments" they just can't help but feel cheated.

But of course it isn't Katterjohn's fault, nor George Melford's fault that the public isn't getting what it wants, because "The Sheik" as told in the words of Edith Hull, and put in pictures wouldn't have a ghost of a chance in escaping the vigilance of those who have been appointed to protect the public's morals. And while a few of the authoress' lines are used in the picture they manage to conform to requirements except the one which the Sheik utters about having made his white captive suffer so much doesn't ring true because Agnes Ayres, as the girl, seems to have all the comforts of home in the abode of Rudolph Valentino, the Sheik. Miss Ayres is suitable but she doesn't put sufficient force into the part. Valentino isn't nearly as competent a lover as Miss Hull's Sheik, and they constantly photograph him showing too much of the white of his eyes.

As far as the production is concerned, George Melford has done his share splendidly. The settings are all very attractive and the desert action is all very well handled. There is one bit which Melford might have gotten around a little better even though the continuity directed otherwise, and that is where the heroine writes "I love you, Ahmed" in the sands and with all the struggle that takes place at the spot hours later when hero Sheik appears on the scene he sees the love message. The words must have petrified the sand.

Diana Mayo, wilful English society girl, dares conventions and rides alone into the desert. She is kidnapped by Sheik Ahmed who causes her to submit to his love-making and commands in general. When Diana is again kidnapped by the Arab Omair she realizes she loves Ahmed. He rescues her and is wounded in doing so. It is then that she admits her love and is told that Ahmed is really an Englishman.

Colorful Picture But Likely to Disappoint Those Who Know the Story

Box Office Analysis for the Exhibitor

In view of the popularity attained by the novel and the fact that the film version retains the same title, you shouldn't find it difficult to fill your house when you announce a showing of "The Sheik." At least such would seem to be the case in New York where it is showing at two Broadway houses at once, and undoubtedly drawing the crowds because of the sensation that the novel has promised.

Where they don't know about the novel nor the fame that is attained because of its frank sexual appeal, you can just promise a colorful tale of the desert and talk about the production, showing stills and if possible to secure a trailer prior to the regular showing, some of the long shot desert scenes should get them interested. The featured players' names should also be given proper prominence and recall Valentino's appearance in "The Four Horsemen of Apocalypse," "The Conquering Power" and "Camille." Lobby decoration would be another effective means of exploitation.

These are the Principals in "Possession"

The Louis Mercanton Production from Sir Anthony Hope's Novel "Phroso"

Presented by R-C Pictures

Malvina Longfellow
The Girl
Point No. 1

Salvatore La Turco
The Clown
Point No. 7

Raoul Paoli
The Giant
Point No. 6

Reginald Owen
The Man
Point No. 2

Max Maxudian
The Shadow
Point No. 10

Paul Capellani
The Villain
Point No. 3

Miss Kassierri
The Companion
Point No. 8

Mme. Jeanne Desclos-Guitry
The Wife
Point No. 5

Carlos Colonna
The Henchman
Point No. 9

Louis Monfils
The Valet
Point No. 4

Wonderful Acting Puts Over Unusual Version of "Hamlet"

Asta Nielsen in
"HAMLET"
Asta Films, Inc.

DIRECTOR ..... Sven Gade
AUTHOR.....Ancient Danish legend and theory of Dr. Edward P. Vining
SCENARIO.....American version by Dr. Francis Trevelyan Miller
CAMERAMEN....Curt Courant and Axel Graatkjer
AS A WHOLE.....New version of Hamlet given impressive production. Wonderful acting filled with heart interest and splendid direction make gripping drama. Artistic photography and settings
STORY.....Tragedy as powerful as Shakespeare's version with plausible love interest added. Character consistent to action. Continuity follows play with some striking exceptions. Start and ending different. Many lines from play used for sub-titles
DIRECTION.....Excellent throughout. Splendid handling of emotional scenes. Mobs and marching armies impressively staged. Effective use of comedy touches
PHOTOGRAPHY.....Good. Scenes well balanced. Some unusual shots. Interesting and varied
LIGHTINGS.....Clear, though not always to the advantage of the star
STAR.....Gives excellent performance—powerful and emotional. Facial expression and gestures well timed and finished. Puts over and simplifies a most difficult role
SUPPORT.....Good. Types well chosen with a few exceptions
EXTERIORS ..... Good
INTERIORS....Some large and many splendid sets. All artistic
DETAIL ..... Careful
CHARACTER OF STORY.....Danish prince discovers that his uncle killed his father and married his mother to get the throne of Denmark. Plans revenge
LENGTH OF PRODUCTION ..... 9,500 feet

"Hamlet" is a remarkable production. While other foreign pictures have presented moving spectacles, "Hamlet" will claim greatness through its splendid acting, excellent direction and appealing drama.

The entire production hinges about the realistic acting of the star, Asta Nielsen. From the start she gains your attention and sympathy and holds it to the very end. In spite of the complex nature of the character that the star presents, the acting is simple and direct, making it easy to follow and within the understanding of the average audience. With apparently little effort and a great economy of means Asta Nielsen puts over some big heart moments and carries you along through her many emotions. She has that remarkable gift of making you see what she thinks. And she thinks before she acts.

The director has taken every possible advantage of the material in hand to make the production an artistic and finished picture. The big scenes employing many extras are well timed and controlled. The groups are splendidly composed and the types and costumes well contrasted. The solo scenes, in which a single character occupies the entire stage, are handled in such a way as to make it personal and intimate. He has given careful regard to expression and to subtle gestures.

The sets are picturesque and artistic, all of them interesting. The photography is fine and above the average, though not equal to the best. In many instances the lighting is flat and a great handicap to the star.

This version of Hamlet is certainly not as doleful as Shakespeare's play. The picture goes back to ancient legend and employs the modern theory that Hamlet was a woman and in love with Horatio. For reasons of state Hamlet is forced to take the guise of a prince and this deception is carried through to the very end. Hamlet's father, the king of Denmark, is murdered by his brother who soon marries Hamlet's mother and crowns himself king. Hamlet, tormented by the horror of the deed and urged on by the spirit of his father, plans revenge. The situations follow not unlike those in the play excepting that toward the end Hamlet sets fire to the house where the king is having an orgy. The queen drinks the poison that she intended for the prince as Hamlet, fighting for vengeance, dies upon the steps of the throne. It is only then that Horatio discovers that Hamlet is a woman.

Talk About The Star, The Acting And The Unusual Production

Box Office Analysis for the Exhibitor

Your big talking point is the star, Asta Nielsen, the famous Danish actress. Mention the fact that many of Europe's best critics have acclaimed Asta Nielsen as one of their greatest tragic actresses. You can safely play up her acting to the limit. At this no one will be disappointed.

Tell your people that this is not Shakespeare's story of the melancholy Dane, but a version taken from the old legend and presented with a good deal of heart interest and thrilling intrigue. Advertise the picture as a big European production employing large mobs and armies. Show them stills of some of the sets using hundreds of extras.

A little teaser campaign using the line: "Was Hamlet a man or a woman?" is sure to arouse interest, especially among better class audiences. In college towns this picture should go over big.

Talk about Hamlet as the greatest tragic figure in the literature of all time. Tell them about the situation, and that the prize at stake was the throne of Denmark. It will also help if you will use lines from the excellent criticisms that this production received in the New York newspapers.

"Red Hot Romance" A Red Hot Comedy Number

"RED HOT ROMANCE"
Emerson-Loos Prod.

DIRECTOR ..... Victor Fleming
AUTHORS.....John Emerson and Anita Loos
SCENARIO BY.....John Emerson and Anita Loos
CAMERAMEN ....Ernest Palmer and Oliver Marsh
AS A WHOLE.....Wholesome comedy, novel and entertaining with laughs that are nicely distributed
STORY....Comic opera satire dealing with mythical kingdom; fairly original
DIRECTION...Very good; has provided thoroughly attractive production; handles players very well
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Good
PLAYERS.....All suitable and capable of making the most of comic situations
EXTERIORS ..... Some pretty shots
INTERIORS ..... All right
DETAIL.....The usual laughs from Emerson-Loos titles
CHARACTER OF STORY.....Hero sells insurance to king and council and then sees that revolutionists don't kill his clients
LENGTH OF PRODUCTION.....About 6,142 feet

With the directorial aid of Victor Fleming, John Emerson and Anita Loos go it alone in presenting "Red Hot Romance," a thoroughly good comedy number that lives up to the title selected for it. The idea in the main is fairly original and offers a novel entertainment a little out of the ordinary with consistently humorous incidents that keep the laughs nicely distributed throughout. And then, too, director Fleming has relieved some of the more prolonged comedy-drama sequences with appropriate comic touches, and of course the Emerson-Loos titles put over the laughs as usual.

An atmosphere of a mythical kingdom is nicely established and some attractive exteriors bear out the idea in fine fashion. The name given to the kingdom—Bunkonio—and the players portraying the Bunkonian King and Council carry on the comic opera satire splendidly. Basil Sidney as the hero who must prove himself a capable insurance solicitor before he can inherit his uncle's fortune, does good work and Mae Collins is a pleasing heroine.

One of the picture's biggest laughs is that in which hero is describing the risk incurred in insuring people who live in New York. A cartoon drawing pictures his description by showing the subway during rush hour with several passengers' bodies decorating the tracks in the path of the approaching train. The possibilities of cartooning permit plenty of exaggeration in the train bouncing over the victims in a way that is especially funny. Hero's colored companion provides a lot of the laughs, and there is a good deal of fun gotten out of the sequence dealing with the would-be Revolutionists, the comedy King and his "tight" Council. A patriotic flavoring is another point of appeal.

Hero decides to go to Bunkonia to sell insurance, and also to be near the girl he loves, since her father is Ambassador to that place. Hero insures the King and his Council and when he overhears a plan to depose the King and kill him, hero naturally decides that he must save his "customers" in order to make good with the insurance company and win the fortune left him by his uncle. A dollar bribes the jailer to protect the insured subjects, and a dollar and a half from the revolutionists bribes the same fellow to hand them over to the latter. How hero brings the marines in time to save the kingdom and also protect his chances on winning the fortune and the girl are bits that make up the remainder of this wholesome comedy feature.

If Your Folks Enjoy a Good Laugh Give Them This One

Box Office Analysis for the Exhibitor

There's a whole lot of audience appeal in "Red Hot Romance," and you may be quite sure they will enjoy it because it is rather novel and on the whole good wholesome comedy entertainment that is really amusingly funny and contains a lot of real laughs. The usual line of Emerson-Loos comedy in the titles and best known through the Constance Talmadge comedies is prevalent in "Red Hot Romance."

You will do well to book it at your early convenience and rest assured that your folks will like it if they like to laugh at all. You can make promises and "Red Hot Romance" will bear out almost any that you make. Use the authors' names prominently, and the theme readily suggests exploitation stunts that should bring them in without much trouble. The players are not well known, but stills in the lobby will attract attention.

Great Moral Sermon Presented In Realistic Production

"THE RIGHT WAY"
Producers Security Corp.—State Rights

DIRECTOR ..... Sidney Olcott
AUTHOR ..... Thomas Mott Osborne
SCENARIO BY ..... Basil Dickey
CAMERAMAN ..... Not credited
AS A WHOLE.....A great sermon with a strong moral lesson told in an appealing manner
STORY ..... Makes scattered and rambling drama
DIRECTION ..... Splendid
PHOTOGRAPHY.....Strong and clear. Some splendid prison shots
LIGHTINGS ..... Good
CAST.....Cooperative and satisfactory. Some fine types and bits of characterization
EXTERIORS ..... Good
INTERIORS ..... Well done
DETAIL ..... Well worked out
CHARACTER OF STORY....Shows the cruel net of the law and vile evils of the old prison system in contrast to the newly reformed prison championed by Thomas Mott Osborne
LENGTH OF PRODUCTION ..... 7,600 feet

"The Right Way" is a powerful sermon that certainly succeeds in driving home its message. This is not a sweet sugar coated film intended for afternoon tea entertainments. The situations presented in "The Right Way" are appealing, tremendously gripping and almost startling.

Thomas Mott Osborne was formerly warden of Sing Sing and his reforms are well known. This production was made under his personal supervision and drives home his message. The message is well worth telling, for if prisons are anything at all like what he describes them, then they should be given the publicity that they deserve. This picture does it. And it does it in a dramatic way so that you cannot forget it.

The picture is certainly more of an illustrated sermon than it is a film drama but it is interesting, holds the attention and is highly instructive. While the story is not built upon popular or classical lines, the production is sure to attract attention and create comment. It presents a slice of life filled with realism and heart appeal, and told in a manner new and revealing. It points a finger at prison methods and its accusations are founded upon fact and taken from life.

The story is built up from a lot of prison events. They do not all follow one another in logical sequence, but are all filled with realism and interest. Due to a rambling continuity parts of the production are difficult to follow, but much of this may easily be remedied by a little editing and one or two additional titles. The direction is good and even more so in a great many scenes. The photography is clear and strong. Some splendid shots and some unusual prison scenes have been obtained. The cast is good throughout and presents a few strange and contrasting underworld types.

The various events in the story are tied together by the characters that play the leading roles. The lives of two boys, one rich and the other poor, are followed from childhood. Their contrasting temptations and vices are exposed, their weaknesses explained. The reform school only teaches more vice, and the old prison hardens the criminal and induces more crime. Complications develop and the two men meet in prison. A very realistic and almost startling electric chair scene is included, and the killing of an innocent man prompts the governor of the state to pardon the two prisioners who plead in the innocent man's behalf.

Has Good Stuff and Can Be Put Over with Work

Box Office Analysis for the Exhibitor

Don't let them think that this is a "Sentimental Tommy" kind of a picture. But tell them what it really is. Tell them that it is unlike anything before presented in pictures. That it is daring, strong, and full of realism. That it drives home a message that they will never forget. That it presents life as it really is, and is not an author's conception of a make believe world.

Speak about Thomas Mott Osborne and his prison reforms. Tell them that the story was taken from life by the former warden of Sing Sing, who is now the commanding officer of the U. S. Naval Prison.

Invite your people to learn something about real prison life by seeing "The Right Way." Induce comment and invite the teachers and ministers to attend.

A COMING EVENT CASTS ITS SHADOW BEFORE

Announcing

JACKIE COOGAN

in his own productions
America's Leading Picture Theatres
are Now Contracting for the Series
of FIVE JACKIE COOGAN
PRODUCTIONS.
Now Completed

"MY BOY"

—a chapter from the page of Life surrounded by the love of a hardened old sea dog for a helpless child immigrant

Claude Gillingwater as Capt. Bill

Jackie Coogan as the immigrant.

Satisfying Western with Plenty of Action and Love

Big Boy Williams in
"WESTERN FIREBRANDS"
Aywon Film Corp.

DIRECTOR ..... Charles R. Seeling
AUTHOR ..... John Natteford
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Very good Western with lots of action and a good deal of love interest
STORY.....Deals with lumber camp and forest fires. Supplies good situations for hero
DIRECTION.....Keeps things moving. Good throughout
PHOTOGRAPHY.....Some fine outdoor shots
LIGHTINGS ..... Good
STAR ..... Pleasing and attractive hero
SUPPORT ..... Satisfactory
EXTERIORS ..... Very good
INTERIORS ..... Adequate
DETAIL ..... Enough
CHARACTER OF STORY..Rich man and daughter go West to inspect lumber land. Bad foreman makes trouble and kidnaps girl who cow-boy hero and his men save
LENGTH OF PRODUCTION ..... 4,800 feet

The story in this Western moves smoothly from start to finish. It is full of action, and what is more, the action is entertaining and at points thrilling. Good direction, good photography and a pleasing star place this Western in the A-1 class.

Some unnecessary footage at the very start prevents the production getting into the story, but once this is reached the action rolls on briskly and smoothly. A little cutting will remedy this minor detail.

The director has kept things moving and enlivened them toward the finish. He has also succeeded in getting a good deal of drama out of the situations and has chosen attractive backgrounds for them.

Big Boy Williams does fair work in the leading role. His acting is attractive and quite convincing. His work is certain to please the type of audience that enjoy Westerns. He is supported by Virginia Adair, who takes the part of the daughter of the rich lumberman. Jack Pitcairn and Bert Apling make very satisfactory bad men.

The story deals with a lumber camp that is run by a bully for his own profit. An attempt to wreck the train bringing out the owner and his daughter is foiled by the hero who discovers the tree across the tracks. In order to make an impression upon the girl the bully stages a fake abduction. But the men taking the girl really hold her for ransom, and refuse to let the foreman rescue her. The hero also falls into the trap and they spend the night in captivity. An Indian girl unties the ropes and during the thrilling fight that follows aid from the neighboring ranch arrives. All ends as it should for this type of production.

Will Please and Entertain Average Audience

Box Office Analysis for the Exhibitor

This Western has all the elements that go to make a satisfying picture. There is plenty of story, plot, good locations, lively action and a fair amount of love interest. Big Boy Williams makes a pleasing hero and will be liked by your people, that is if they care for Westerns.

Speak about the abduction of the girl and the storm in the woods. Also mention the plot to wreck the train and how the hero jumps from his horse to the speeding locomotive.

You can safely promise a good entertainment with some daring feats. Use the star's name and talk about the horseback riding, and do not neglect the love interest. If you use catch lines, perhaps something like this may help attract: "See how the betrayed Indian girl helps her white sister escape in 'Western Firebrands.'" You can put this one over, but it will take some work. It needs advertising, but once you get them it will satisfy.

The Star, Not the Story, "The Wonderful Thing"

Norma Talmadge in
"THE WONDERFUL THING"
Associated First National Pictures

DIRECTOR ..... Herbert Brenon
AUTHOR ..... Lillian Trimble Bradley
SCENARIO BY..... Herbert Brenon and Clara Beranger
CAMERAMAN ..... Roy Hunt
AS A WHOLE..... Stage play a poor choice for Norma Talmadge starring vehicle; surrounds her with unattractive atmosphere
STORY..... Interests only insofar as it presents the star; drags badly in spots
DIRECTION..... Successful as far as material will permit; hard to make things convincing when they just naturally aren't
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
STAR..... Her performance may pull the picture through
SUPPORT..... Harrison Ford as a lover will satisfy the ladies; Fanny Burke handles small character role very well; others adequate
EXTERIORS ..... All right
INTERIORS ..... Attractive sets
DETAIL ..... Adequate
CHARACTER OF STORY..... Englishman marries rich American hog dealer's daughter for her money, but eventually really loves her
LENGTH OF PRODUCTION..... 6,880 feet

It may be that they are having difficulty in securing just the right sort of material for Norma Talmadge because they must have realized the frailty of "The Wonderful Thing" before they began filming it. Indeed, the star herself is the only "wonderful thing" about the picture, and each time the story occasions her absence from the screen, it seems like an intermission, for what takes place in the meantime is just so much footage gone to waste.

Lillian Trimble Bradley's play might have made a splendid piece of drama as a legitimate attraction, but it doesn't fulfill the requirements of the screen even with the comedy flavoring with which it has been dressed. It does give Norma splendid opportunities, as the daughter of a rich American hog dealer, to wear beautiful clothes and appear attractive, and she knows how, too. But there is only one chance for the star to make use of her emotional ability and that she does very well. The atmosphere on the whole, however, is not attractive despite the work of Director Brenon, whose efforts were handicapped by the weak story. He is not to be excused for using 6,880 feet nevertheless. There are unconvincing twists caused by situations that of themselves were not conclusive and had to be made the best of, and in this connection the comedy touches help to cover up some shortcomings. Mrs. Lydig Hoyt, prominent society woman, under the name of Julia Hoyt, plays a minor part, and after witnessing her performance it is easy to understand why she has decided to retain her social career in preference to that of the screen. She is neither attractive nor especially talented.

Jacqueline Boggs, though the daughter of James Boggs, wealthy American hog dealer, has been educated in France, hence her French accent. She meets Donald Mannerby, who from force of habit proposes to her, and much to his astonishment she accepts him. Mannerby's family is rich in titles but poor in cash, and so he marries Jac because he needs her money to save his brother from going to prison for forgery. It isn't until some time later that Jac learns the truth. Donald, really in love with Jac, comes to America and explains the whole thing to Papa Boggs and is understood. Then Jac arrives and she understands in time for a reconciliation.

Undoubtedly Can Be Put Over on Strength of Star

Box Office Analysis for the Exhibitor

Inasmuch as it presents Norma Talmadge you can most likely do good business with "The Wonderful Thing," her latest release, regardless of the fact that the story isn't the most suitable. The star's name will be sufficient to fill your house and you know just what her drawing power is from past experiences and can work along the lines that you know will prove the most advantageous as far as the box office is concerned.

If you can secure a trailer to show prior to the regular date and let them see the star in a few of her attractive costumes you can bank on getting a large attendance of women folks in particular. She is thoroughly appealing and the real attraction of the entire production. In order to give them an idea of the story, if you think they'd like to know something about it, catchlines should be sufficient or you can secure short readers from the First National press sheet.

Swift Action and Plenty of It in Jones' Latest

Charles (Buck) Jones in
"RIDING WITH DEATH"
Fox

DIRECTOR ..... Jacques Jaccard
AUTHOR ..... Jacques Jaccard
SCENARIO BY ..... Agnes Parsons
CAMERAMAN ..... Frank B. Good
AS A WHOLE.....Just another western with riding, some good action and plenty of stunts by the star
STORY.....Consists of situations and action and appeals to those who like 'em rough; no new twists
DIRECTION.....Suffices for offering of this type; gets in a lot of swift work in finish
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Satisfactory
STAR ..... Repeats his previous performances
SUPPORT.....The usual western "bad men," willuns and all; Betty Francisco leading lady
EXTERIORS ..... Good
INTERIORS ..... Adequate
DETAIL ..... Cutting at times poor
CHARACTER OF STORY.....Ranger saves ranch from hands of mortgager and wins the girl
LENGTH OF PRODUCTION ..... 4,110 feet

It is no longer just plain "Buck" Jones, but Charles parenthesis Buck parenthesis Jones, which gives the western hero much more dignity and adds considerable to his title, so beginning with "Riding With Death" Jones assumes his new name. The picture is good as westerns go; has plenty of action and any amount of "gallery" play that makes them applaud the hero, hiss the villain and get out on the edge of the seat when hero's in a tight place. Such is the appeal of Jones' latest.

Jacques Jaccard has once more made use of that hoary old-timer, the mortgage foreclosure, a situation that has earned stripes for the service it has rendered. But the fact that it is trite won't make much difference with those who like action, lots of fighting, thrills and the usual line of maneuvers that are to be found in the regulation western attraction. And Jaccard has certainly trimmed his story with plenty of such ingredients and of course it gives Buck—pardon—Charles, all the opportunities in the world to run down the wicked willun and pay off the mortgage, thereby winning the girl.

They certainly work up a heap of excitement for the finish and there are a couple of really genuine thrills, one particularly in which hero Charles chases the villain on a roof, pulls him off and the two go crashing through. Of course, it's the villain who gets killed but hero marvelously survives. Some of the exterior sets have been used in previous Fox pictures and are likely to be recognized.

Jones is a Texas Ranger who is called "Dynamite" Steve, meets Val Nelson, an old pal, who has come to Steve's town to secure money that will pay off the mortgage on Col. Calhoun's ranch. Garrity, who holds the mortgage, wants to foreclose and has one of his men shoot Val. Steve has ridden after Val to return a picture of Anita Calhoun, former sweetheart of Steve's, which Val has left behind. He finds Val wounded and continues on to the Calhoun ranch. That night Garrity and his men arrive and warn Calhoun that he must vacate if the money isn't paid by midnight. Steve suspects that Val's death was caused by Garrity, who suggests that Calhoun's daughter might persuade him (Garrity) to cancel the mortgage. This enrages Steve and a fight follows. Steve is sent to jail, but eventually he is released and foils Garrity's plans to kill him. Instead Garrity and one of his crowd are killed and Steve is the hero of the day.

Great for Those Who Like Them Wild and Woolly

Box Office Analysis for the Exhibitor

Exhibitors themselves know pretty well just how their patrons accept western offerings. If they like them wild and woolly they'll surely get their money's worth if you give them "Riding With Death," and especially with the so-called "gallery" crowd it will go big. It is the kind that gets them cheering for the hero and hissing the villain, and brings forth the usual comments of advice for the hero when he's in a tight place. You can assure them of thrills and action all the way through.

Posters and other advertising accessories will likely read "Charles (Buck) Jones," but at any rate make sure to mention the "Buck" or they're liable to think you have a new star. If you want to use a story regarding the star's change in name, the press sheet will give you a reader. Catchlines will do to give them an idea of the story.

EVERY DAY

From 15 to 30

Representative Firms of the

Film Industry

ADVERTISE IN

WID'S DAILY

"A Test Will Tell Why"

Story With Moral Best Suited To "Picked" Audiences

"A MAKER OF MEN"
Plymouth Film Corp.

DIRECTOR ..... William Brotherhood
AUTHOR ..... James K. Shields
SCENARIO BY ..... James K. Shields
CAMERAMAN ..... Freeman H. Owens
AS A WHOLE.....Effective characterization and dominant religious atmosphere; not a box office feature
STORY.....Consists of too improbable coincidence; really a narrative of pathos mostly
DIRECTION.....Apparantly follows a given continuity that caters to ideals rather than an accumulative interest
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Usually good
PLAYERS.....None well known to regular photoplay patrons but all suitable types and do good work
EXTERIORS ..... Satisfactory
INTERIORS ..... Fair
DETAIL ..... Fair
CHARACTER OF STORY.....Son becomes minister against wishes of his foster-father. Years later the old man is reconciled
LENGTH OF PRODUCTION.....About 6,000 feet

The Plymouth Film Corp. is offering its second production in "A Maker of Men," by the author of "The Stream of Life," their first picture. Like its predecessor, "A Maker of Men" reaches out a definite appeal for use in religious institutions, churches and selected audiences generally. Its value is decidedly uncommercial and while it might prove a thoroughly appropriate offering for certain communities, the value of it as a general box office attraction is quite meagre.

The story is narrative mostly, and the opening reels particularly consist of scenes that establish the principals in their respective roles and perform the service of introduction or prologue of what is to follow. The construction is such that no accumulative interest is secured, and much of the effect of the moral contained is smothered by too prominent coincidence and much detail. And this is due to faulty construction. The incidents are too obviously "planted," and the connections are much too improbable to be real. "A Maker of Men" hasn't the pathos that "The Stream of Life" contained, and it spends all its footage in leading up to the climax that loses much of its conviction through the coincidence that is used to reach it. The feature's appeal for more or less religious clientele is definite.

Players who aren't well known to picture patrons suit the various roles and do adequate work in the various parts. Walter Petri has the principal role, that of the minister. He is sincere in his effort and manages to be as convincing as the improbabilities will permit. So much time elapses in the portrayal that he has difficulty in growing old as time requires.

A mother tells her son of her dreams for his becoming a minister. The mother dies and the boy is adopted by a rich man. Grown to manhood and indebted to his foster-father the boy is threatened with being disowned if he becomes a minister. His mind is made up to become one and he leaves the house of the rich man. He is beloved by everyone in the small town to which he goes. Meantime years elapse and the rich man's daughter's son is sent to jail for forgery. He escapes and later elopes with a little girl from the town where the minister had been beloved. The minister searches for the girl and finds her alone with her baby, her husband having been sent back to prison. How the minister secures the man's release and the rich man begs forgiveness and receives him back into his home makes up the rest of the story.

Church Crowd Will Like It Very Much

Box Office Analysis for the Exhibitor

The box office value of "A Maker of Men" as a general thing is doubtful because it is so obviously intended as a moral and so completely centered upon the ministry that it is likely not to be appreciated if offered in the way of regular entertainment. However, the production should find plenty of bookings in churches, religious institutions of all kinds, and in "picked" audiences where they know just about what they are going to see.

Exhibitors who may care to book it can do so if they know their folks won't object to the theme, and there's really no reason why they should unless they avoid "moral lessons" and preachment as a rule. You can decide just where it will fit on your individual program. The picture will undoubtedly receive the endorsements of many clergymen which can be used in exploiting it.

Star Comes Back In Story More Suitable To Her

Elaine Hammerstein in

"THE WAY OF A MAID"

Selznick-Select

DIRECTOR ..... Wm. P. S. Earle
AUTHOR ..... Rex Taylor
SCENARIO BY ..... Lewis Allen Browne
CAMERAMAN ..... William Wagner
AS A WHOLE.....Pleasing comedy romance; the best vehicle star has had recently
STORY....Offers satisfactory entertainment; nicely put together though not strictly original
DIRECTION.....Holds the attention very well throughout and provides good production
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Usually all right
STAR ..... Charming and well suited
SUPPORT.....Niles Welch agreeable hero; George Fawcett in small part; cast generally adequate
EXTERIORS ..... Good
INTERIORS ..... Spacious sets
DETAIL ..... Suffices
CHARACTER OF STORY.....Bankrupt society girl becomes maid in her own home and wins heart of new owner
LENGTH OF PRODUCTION.....About 5,000 feet

Elaine Hammerstein was certainly due for a good picture, and in "The Way of a Maid" she has one that comes pretty close to what she deserves. Rex Taylor's story provides her with a pleasing romance with a few comedy touches that make it desirable entertainment. It gives the star a role thoroughly suitable, and she makes the most of the opportunities it affords. She is nicely photographed, wears some pretty frocks and is sure to please her admirers this time.

Of course there are slight improbabilities that may get by with a less critical audience. They consist mostly of the hero's meeting with a girl whom he believes is a maid, though he calls her up and she meets him at short notice in fashionable resorts in smart attire, and yet hero never suspects that there's a "skeleton in the closet." He doesn't inherit his mother's intuition, for when that lady learns that her "maid" is really the famous Miss Castleton she readily adapts herself to the situation by assuming the position of Miss Castleton's guest rather than her employer. Niles Welch is a suitable hero when sober, but his "drunk" impersonation isn't good. George Fawcett's comedy ability hasn't been taken much advantage of in the role of Welch's father, the bon bon king.

Director Earle has provided an attractive production and kept the interest nicely sustained throughout. Like in many similar instances in productions of the past, where a rich household is pictured, the doorman announces every visitor, but when there's a conversation that is to be overheard, the visitor manages to get in without being announced.

While intoxicated, Tom Lawler has taken the popular Nadia Castleton for a maid. She keeps up the ruse and Tom offers her a position with his mother. Nadia accepts. Incidentally she has lost her fortune. Tom falls in love with Marie (Nadia). Later Tom leases the Castleton home in Newport for the summer. Of course Nadia is recognized by her friends and Tom learns that Marie is not Marie, but Nadia Castleton. But he loves her just the same and they are married.

They'll Like Elaine Hammerstein And The Society Atmosphere

Box Office Analysis for the Exhibitor

Perhaps your folks have not been satisfied with some of the recent Elaine Hammerstein pictures, but both the story and star are redeeming features in her latest production so you have something to promise them in "The Way of a Maid." Talk about the romance and play up the society atmosphere. There's a good many who like it well enough to come in at the mere mention of it.

Catchlines will give them an idea of what it is all about. Say: "From maid in fun to maid in reality is what happens to Elaine Hammerstein in the role of rich society girl." Or, "How would you like to be loved by a candy king's son? Elaine Hammerstein in 'The Way of a Maid' is the victim of this happy situation." You can promise them her latest is her best in some time.

Star and Director Make Good Western Production

Snowy Baker in
"THE BETTER MAN"
Aywon Film Corp.

DIRECTOR ..... Wilfred Lucas
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Fair Western with lots of good action and a thrill at the finish
STORY ..... Gives the star plenty of room
DIRECTION.....Very good. Holds cast in check and keeps things moving
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Average
STAR.....Does good work in fighting role
SUPPORT ..... Good
EXTERIORS .....Some nice Western shots
INTERIORS ..... Few
DETAIL ..... O. K.
CHARACTER OF STORY.....Fighting parson cleans up the bad men and saves the girl
LENGTH OF PRODUCTION.....4,800 feet

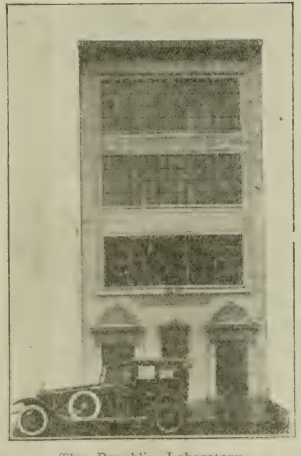
"The Better Man" is a Western above the average in action, interest and entertaining values. It is built along regulation lines and the story is arranged to provide Snowy Baker with plenty of scope for action, athletic work and a few stunts. The director has put a good deal of life into the story and helped raise an ordinary theme above the average.

The production includes some rough and ready fist fights and a thrilling finish in which the action all takes place on a racing stage coach. Snowy Baker presents a very likeable type of hero. His work is alive and vital and his personality comes out in a very agreeable way. His athletic stunts include trick riding, fist fighting, bronco busting and diving off a high bridge.

The photography and direction have built up a good Western atmosphere which adds to the general qualities of the picture. The photography is clear throughout and several nice long shots have been recorded.

The story deals with a parson who has fighting blood in his veins. He is in love with Muriel Hammond, but does not know that she is the owner of the Worangi ranch. Her guardian fears this friendship and succeeds in having the parson transferred. Muriel discovers that her guardian has been mismanaging her ranch and keeping the money from her. She goes out to investigate and again meets the parson, but turns a cold shoulder, thinking him a coward. This stirs the fighting blood in the hero and he starts cleaning up the place. He fights the cattle thieves and catches them red handed. He also saves the girl twice in a snappy finish; first from a room in a hotel and then from her kidnappers, who were racing off in a stage coach. In the final shot the hero and the girl jump from a bridge into a river.

Brownie Vernon plays the part of the girl and Chas. Villiers and Wilfred Lucas make two satisfactory bad men.



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Will Please the Average Audience Liking Westerns

Box Office Analysis for the Exhibitor

Snowy Baker in
"THE BETTER MAN"
Aywon Film Corp.

You can promise a satisfying performance to your people, that is provided they like the regulation Western and are not too high-brow or too critical. Snowy Baker gives a good performance and will be well liked by your people. He has already many admirers and for that reason his name should be displayed. It will help bring them in.

Tell them about the fighting parson who is dismissed from his parish because he taught the children to be manly. Mention the athletic stunts and the spectacular rescue. You can safely promise plenty of action and several good red-blooded fights against odds.

If you use catchlines perhaps one like this will help attract: "Do you think a man must fight to be a better man? See what happened to the parson in 'The Better Man.'" Posters may be obtained to go with this Western.

Play up the star and make the most of your promises for him. He is certain to satisfy and please the audience that likes a fighting hero full of action.

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Some Short Reels

"Around Corners"—Century—Universal

Type of production.....2 reel comedy

Brownie, the dog, plays the leading part in this two reel comedy. The other main characters are a dog-catcher and a detective. Brownie spends a good part of his time avoiding the dog-catcher. Later he make friends with the detective and they start after a burglar. The interest in this comedy is centered upon the almost human intelligence of the dog and his many tricks. Although the laughs are few the action is brisk. The dog gives a lively and amusing performance.

"High Water"—Findley Nature—Goldwyn

Type of production.....1 reel scenic

This is a very high class scenic with some splendid photography. The camera passes through a lonely mountain trail recording primitive nature. Trees, rocks and water are all beautifully rendered. A little human interest is added by occasionally showing the climbers on their way to the crater of the mountain. The crater lake is finally reached and some very fine water shots are here recorded. This scenic can stand up against any and will make a refined and classy program filler.

"Speed"—Artclass—Goldwyn

Type of production.....1 reel sport novelty

A good novelty reel full of ginger and excitement. The various speed devices built by man are recorded in action. First you have the locomotive doing its sixty miles an hour. Then you see the aeroplane do a mile in half the time. Speed upon the water is next recorded. Fast motor boats shoot across the surface and skid around the curves. But the motor sled is faster still as it glides its mile in less than a minute. This snappy reel closes with some very thrilling shots of auto races, motorcycle races and well bred horses in contest. "Speed" will interest young and old, and make a very lively program filler.

"The Owl and the Grasshopper"—Aesop's Fables—Pathe

Type of production.....1 reel cartoon

"The Owl and the Grasshopper" is one of the best of this clever series of animated cartoons. The story is told of an owl who, after taking a good deal of home brew, navigates home. Here he meets with a serenading grasshopper and praising the singing invites him to sing some more. In the end the owl eats the grasshopper and the moral is drawn that: "Soft words often clothe a wicked intent." Both the animation and the ideas that go to make up this cartoon are not up to the standard of the series. The material is scanty and stretched to its very limit. A little cutting would greatly improve this one and help speed up the action.

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Short Reels

"Jerry on the Job"—Goldwyn

Type of production.....1 reel cartoon

"Jerry on the Job" is taken from the comic strip syndicated to many papers throughout the country. In this amusing animated cartoon Jerry helps the station agent to rid the freight cars of hoboes. As Jerry does not return very quickly the agent goes out to rescue him from the tramps, but only succeeds in saving his clothes. And all this time Jerry is safe in the station. The animation is clever and amusing. A few laughs too are recorded making this single reeler one of a very attractive series. Jerry is popular with a good many people and should be just as popular on the screen.

"Noiseless Valley"—Star—Universal

Type of production.....1 reel comedy

This is a fair single reeler built along an amusing idea. William Irving takes the part of the tired business man, who, due to the many noises in and about his office is rapidly becoming a wreck. Then he gets some good advice and goes to the country for peace and quiet, but the events that follow are even more disturbing. In the end he is glad to return to the city. The comedy work is fair and the business amusing.

"The Adviser"—Mermaid—Educational

Type of production.....2 reel comedy

Lloyd Hamilton is the adviser in this two reel comedy. He travels about with a law book under his arm and offers advice with disastrous results. The gags are funny and many of them are original. The comedy work is high class and certain to get a good many laughs. While the "Advisor" is not up to the high water mark of Hamilton's former production, "Robinson Crusoe, Limited," it is nevertheless a splendid comedy full of life, amusing action, and way above the average comedy production. This comedy series has some of the most original business of any series in the present day. It presents something new and different in each production.

"On Location"—Hal Roach—Pathe

Type of production.....1 reel comedy

"On Location" is a satire-comedy on the making of motion pictures. "Snub" Pollard takes the part of the gardener who allows the movie company to stage a Civil War battle on the front lawn, in and around the flower beds. The war is followed by a little hanging scene staged on the front porch. George Rowe is the cross-eyed cameraman, and Marie Mosquini plays leading lady. A good many extras are employed as soldiers and Indians. Their comedy work leaves a wake of ruin. The situations are funny and the business amusing. This is one of the good ones of the series.

"Old and New England"—Bruce—Educational

Type of production.....1 reel scenic

Comparative views in England and America is the subject of this Bruce Scenic. The shots illustrate country scenes in the old world, and contrast them to similar landscape effects in New England. An old English mill is compared to a mill in this country. Typical New England villages are followed by villages on the other side. Waterfalls, streams and roads are recorded in both countries. The photography is clear and artistically done. This scenic is above the average of the series and is certain to hold the attention of the average better class audience.

"The Cat and the Monkey"—Aesop's Fables—Pathe

Type of production.....1 reel cartoon

The moral derived from this animated cartoon is: "Don't be a catspaw." Paul Terry's brush characters this time are a cat and a monkey. A little story is told of how the scheming cat induces the monkey to do his bidding. This leads to disastrous results for both the cat and the monkey. A very amusing episode occurs when the pair are forced to hang on to a fast moving train. There are more than the average number of laughs in this amusing number of Aesop's Fables, which will be good for a program filler. The animation is clever and breezy.

"Beauty and the Bandit"—Universal

Type of production.....2 reel Western

Josephine Hill and George Larkin are featured in this two reeler. The drama deals with life in the North woods, and the hero is a member of the Royal Canadian Mounted Police. The father of the girl is a geologist, and soon after he strikes gold they are attacked by bandits. To complicate matters one of the bandits turns out to be the girl's brother, but all is explained and ends as Westerns usually do. Both the story and the business have been used many times before, but the action is good and the production of average interest.

"The Fox and the Goat"—Aesop's Fables—Pathe

Type of production.....1 reel cartoon

The craftiness of the fox and the foolishness of the goat are both indicated in this amusing animated fable leading to the moral: "Look before you leap." The fox while chasing a duck falls into a well from which he is unable to escape. The fox induces the goat to jump into the water and standing upon the goat's back he jumps out. The animation is quite funny and the ideas well carried out. This is one of the good ones of the series.

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The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XVIII No. 50 Sunday, Nov. 20, 1921 Price 25c.

Copyright 1921, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

Joseph Dannenberg, President and Editor; J. W. Alicoate, Treasurer and Business Manager; J. A. Cron, Advertising Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00. Subscribers should remit with order.

Address all communications to WID'S DAILY, 71-73 West 44th St., New York, N. Y. Telephone, Vanderbilt 4551-4552-5558.

Hollywood, California: Editorial and Business Offices, 6411 Hollywood Boulevard. Phone, Hollywood 1603.

London Representative: W. A. Williamson, Kinematograph Weekly. 85 Long Acre, London, W. C. 2.

Paris Representative: Le Film, 144 Rue Montmartre.

Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

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News of the Week in Headlines

Monday

F. E. Adams and P. C. T. officials arrive here from England. London revives reports of British First National plan.

Tom Moore to star for R-C Pictures.

Tuesday

Economies at First National in order.

Distributors may test validity of advance deposit law.

Appellate Division of N. Y. Supreme Court hears first appeal from censorship commission, on Goldwyn's "The Night Rose."

Joseph Levenson, of M. P. Commission, at Warner Bros.' luncheon states commission is not radical in censoring films.

Count Montebello coming from Italy with big Dante film.

Wednesday

F. E. Adams says he came to America to arrange for production in England.

Globe Prod. sues Tiffany Prod.

Rudolph Valentino expected to star for Famous Players.

Hyman Winik and Tom Davies buy Bible films for England.

Thursday

W. A. Brady hints at repeal of censorship law in New York.

Reginald Barker to direct "The Storm" for Universal.

D. P. Howells buys Western Pictures Exploitation Co. output for foreign markets.

Guy Newall says "soul" is needed in picture production. Strong for one man process.

Friday

D. W. Griffith may next make "East is West." "The White Slave" also under consideration.

Allan Dwan and Edgar Selwyn considering trip to India to make picture.

Saturday

Appellate Court upholds censors' ban on "The Night Rose."

M. P. T. O. to fight the Sunday closing law in New Jersey.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Barthelmess' First Starring Vehicle Would Be Better If Edited

Richard Barthelmess in
"TOL'ABLE DAVID"

Inspiration Pict., Inc.—Asso. First Natl. Pict., Inc.

DIRECTOR ..... Henry King
AUTHOR ..... Joseph Hergesheimer
SCENARIO BY.....Edmund Goulding and Henry King
CAMERAMAN ..... Henry Cronjager
AS A WHOLE.....Excellent characterization and atmosphere—little draggy in spots but finishes strong
STORY.....How a boy regarded as "tol'able (tolerable) becomes a man's size man under the stress of circumstance
DIRECTION.....Generally good but allows characters to run around too much and kept tempo too heavy
PHOTOGRAPHY.....Charming and extremely beautiful
LIGHTINGS ..... Generally fine
STAR.....Makes first appearance as such and registers extremely satisfactory performance. Puts up a smashing fight
SUPPORT....Small cast but does very well; Gladys Hulette plays opposite star
EXTERIORS.....Some of the most beautiful locations ever shot
INTERIORS .....Look like the real thing
DETAIL.....Very good. Titles might be improved
CHARACTER OF STORY....Charming and sweet; down town audiences may think it a trifle slow in getting under way
LENGTH OF PRODUCTION ..... 7,118 feet

Richard Barthelmess comes into his own as a star in "Tol'able David,' made by Inspiration Pictures. Before the showing Barthelmess said he had wanted to make the picture for two years. Certainly the part of David, the ambitious country boy who, shouldering the responsibilities of the family, not only lives to achieve his dream of driving the mail coach, but incidentally wipes out the outlaws who caused his brother's death, as well as that of his father, allows him a character much to his liking. It is full of wistful touches which naturally appealed to him. And there is a whale of a fight at the finish which is sure to be liked, although it might be trimmed down a bit.

Indeed, here and there through the entire production cutting and better editing would help a great deal. Too much time is spent in planting the atmosphere and characters. But once the plot gets under way there is some very definite and interesting action, concluding with the fight and the wiping out of the outlaw band. Director King gets a lot out of a fine dog, who works splendidly. But there is too much of it. He also causes his characters to run around too much. The fight is well put on, although hero Barthelmess gets his head bumped so much one wonders how he lived to go through it.

Too much cannot be said of the gorgeous photography and the choice of locations. They are a real treat, and Cronjager must have had all his wishes gratified with what he got in the way of photography.

The cast is not large, nor important. Gladys Hulette does well enough as the little sweetheart, and Marion Abbott makes a fine mother. The three outlaws were over made up and posed too much all through the picture.

Bank on Richard Barthelmess' Name and Get Behind It

Box Office Analysis for the Exhibitor

This is Dick Barthelmess' first starring vehicle. Your crowd will be all hepped up waiting to see what he has done since he left Griffith, although some may have seen him in "Experience." He has a chance here to make himself liked even more by his fan friends, even though perhaps a better story might have been provided, or this one used to better advantage. But despite this his friends are sure to like him, and he is going to make a host of new friends by the splendid characterization he gives of the awkward, but fine, wholesome and vigorous country boy. And the fight is going to make them walk out feeling all the better for having seen this. It's the old hokum with hero winning out and willun getting his, but it comes at the end and they'll like it.

Play up Barthelmess. Bank on him and go to the bat with all you have. Get behind this and it will work through profitably. If you run a house in a small town you can talk about a lot of "Tol'able Davids" that probably live close by. You can make promises for this if you don't go too far.

Interesting Photoplay With "Box Office" Title

Lois Weber presents
"WHAT DO MEN WANT?
F. B. Warren Corp.

DIRECTOR ..... Lois Weber
AUTHOR ..... Lois Weber
SCENARIO ..... Lois Weber
CAMERAMAN ..... Dal Clawson
AS A WHOLE.....A whole lot in it that rings true to life but it doesn't answer the question it asks
STORY.....Very simply constructed and vividly pictured; a good deal of humanness in it
DIRECTION.....Makes thoroughly real people of the characters; effective small town touches
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
PLAYERS.....Claire Windsor an appealing heroine and J. Frank Glendon a suitable hero; George Hackathorne contributes a good performance as does Edith Kessler in a less attractive role
EXTERIORS ..... Attractive
INTERIORS ..... Real
DETAIL ..... Good
CHARACTER OF STORY.....Man leaves his wife only to return and really appreciate her after he has been properly disillusioned
LENGTH OF PRODUCTION ..... 6,141 feet

Lois Weber's picture is interesting despite the fact that she puts a question to you and to all appearance and intent sets out to answer it, and thereby holds your attention all the way through. But the conclusion reaches no solution of the interrogatory title, but rather it offers a prescription that leads to another question. Miss Weber suggests that men "need" rather than "want," the intelligence to distinguish between false and true love, and here's where question No. 2 comes in. How are they to secure this brain matter, or are they to be "blessed" with it?

At any rate "What Do Men Want" affords a nice entertainment that will please a good many, even though they may be disappointed with the philosphy of the ending. Miss Weber has a faculty of instituting plenty of realism in her stories and then making human beings of her characters. Her conception of small town people, splendidly portrayed by a capable company of players, is the best thing in the picture. The school dance, the "wall flower" and her subsequent unhappy adventure are truly effective bits, and while the sequence dealing with the unfortunate Bertha Rider is not pleasant it is handled with discretion and not likely to strike anyone as openly offensive.

Claire Windsor is splendidly suited to the part of the young wife. She has been nicely photographed and is also appealing. J. Frank Glendon is to be found fault with only in that he could not think of leaving the charming Claire. George Hackathorne has a less attractive role but he expiates his sin by becoming a soldier.

Frank and Hallie, childhood sweethearts, marry at an early age. Hallie's love is based on everlasting happiness, but Frank's is of a less firm nature. After a year or more he becomes restless. Hallie is aware of it, especially when he neglects to admire her appearance. Sudden wealth gives Frank contentment for awhile, and then he quarrels with Hallie and takes up with a notorious woman. Meantime Hallie suffers, and when Frank has been properly disillusioned he realizes he wants only Hallie and goes back. But Yost, the town Beau Brummel, is seen entering the house and Frank decides to wait until he comes out. But Frank fails to see Yost leave and suspects the worst. He accuses Hallie and is about to leave her for good when his younger brother clears the situation and the two are reunited.

Lois Weber's Name And Proper Exploitation Ought To Put It Over

Box Office Analysis for the Exhibitor

In this you have a title that seems to spell "Box Office," and while it may suggest a story of sex appeal you can exploit it satisfactorily and at the same time in a way that will set them straight on this score. It brings up a question that has been discussed and is still a current topic, not only in the work of playwrights, authors and philosphers, but among folks in general. By the use of catchlines and a little careful exploitation you should be able to get them interested in large numbers.

as the most notable woman director of motion pic-

Miss Weber has gained considerable prominence tures and probably has gathered a number of admirers for her work, especially among women. The womens' clubs and organizations would likely be quite willing to co-operate with you to some extent in putting the picture over.

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STAR SERIES

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"The Man of Stone"

BY JOHN LYNCH AND EDMUND GOULDING
SCENARIO BY LEWIS ALLEN BROWNE ~ DIRECTED BY GEORGE ARCHAINBAUD

A Drama of Cities and Deserts

Star in Role of Herself, Amusing, Not Up to Former Productions

Bebe Daniels in
"THE SPEED GIRL"
Realart

DIRECTOR ..... Maurice Campbell
AUTHOR ..... Elmer Harris
SCENARIO BY ..... Douglas Doty
CAMERAMAN ..... H. Kinley Martin
AS A WHOLE.....Absurd though amusing. Gives star room for athletics. Not up to previous productions
STORY.....Built around jail term that star recently received for speeding. Ridicules law and justice and assumes that a star can do no wrong
DIRECTION.....Good. Keeps things moving and star in foreground
PHOTOGRAPHY ..... Clear. All right
LIGHTINGS ..... Satisfactory
STAR ..... Attractive though not convincing
SUPPORT ..... Adequate
EXTERIORS ..... Ordinary
INTERIORS ..... Fair
DETAIL ..... Enough. Some good titles
CHARACTER OF STORY.....Movie star races her car to get naval officer to boat. Spends ten days in jail and receives hundreds of visitors and also discovers her true love
LENGTH OF PRODUCTION ..... 4,697 feet

"The Speed Girl" takes advantage of the recent publicity given Bebe Daniels for her jail term of ten days for speeding. Once more Bebe Daniels goes to jail this time in full view of the camera, for the amusement of screen fans. The first half of the production is devoted to introducing the speed girl, and showing how a star may be innocent though fast. Two contestants are introduced for the hand of this reckless driver who breaks the speed laws to beat a train in order that her Naval officer friend can make his boat. The second half of the production is planted in jail. Here the situations are amusing and a good many laughs are produced.

The unique feature about this production is that the star takes the role of herself. In the jail scene one of the girls is made to say to Bebe Daniels: "You are my favorite star." In one of her former productions, "Two Weeks with Pay," Bebe Daniels plays the part of a motion picture actress, but only for one brief scene. In this production she plays the actress from start to finish.

The director kept things moving at a fair rate and kept the star well in the foreground. The serious bit of drama, which causes the arrest of the hotel maid and occurs just before the race, is not in the same vein as the rest of the production and is very apt to overshadow the star. Hilda, the hotel maid, gains a good deal more sympathy for her self-sacrificing deed than does the star. Perhaps this is the fault of the story in trying to combine serious drama with light comedy.

Bebe Daniels takes her part with a good deal of charm and self confidence. She is best in mild comedy work and fails in her love scenes. Her performance is, however, entertaining throughout. Miss Norris Johnson supports the star in a very able manner. Her work in the role of Hilda, the hotel maid, is vital and attractive.

The story tells of how "The Good Little Bad Girl" goes to jail for speeding. The comedy work begins in the court room when she is sentenced and continues in jail. The jail is a cold, nasty and horrid place when she arrives, but her friends soon transform the place and in twenty-four hours make it look like a fancy boudoir. Chintz curtains, tea tables, fancy draperies and a victrola make the cell feel like home. Visitors come and go. Even the judge that sentenced her presents his compliments and brings the poor prisoner a few flowers. The star is not at home to callers whom she does not want to see. A jail wedding is staged, but just before this is to take place the star discovers that her lover is a cad and that her heart was really meant for the other man. The great majority of the laughs in this picture will come from the titles, some of which are very clever.

Star's Admirers Will Accept It and Like It

Box Office Analysis for the Exhibitor

Admirers of Bebe Daniels will certainly not be disappointed in this production which allows the star plenty of room for her kind of acting. The critical audience will find this production lacking in unity and only mildly amusing.

In putting this over use the star's name and mention the fact that she recently served ten days in jail for breaking the California speed laws. Mention her former productions such as: "Ducks and Drakes," "One Wild Week," "The March Hare," and "Two Weeks With Pay." The beautiful clothes that the star wears in this production will attract your women patrons. Mention this and also the fact that the star takes the role of herself in this production.

Playgoers Pictures *Presents*

RUTH CLIFFORD
in
TROPICAL LOVE

By Reginald Denny ***Directed by Ralph Ince***

An adventuresome story of sweeping action and passionate romance, actually produced in Porto Rico and portrayed by a remarkable cast which includes Ruth Clifford, Reginald Denny, Fred. Turner, Huntley Gordon, Ernest Hilliard, Margaret Fitzroy, Paul Doucet, Catherine Spencer, Carl Axzell and Margaret Seddon. *It will make a big hit with your patrons.*

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Foreign Represetative *for* Playgoers Pictures
SIDNEY GARRETT

Stage Play Provides Meighan With Very Weak Role

Thomas Meighan in
"A PRINCE THERE WAS"
Paramount

DIRECTOR ..... Tom Forman
AUTHOR ..... Darragh Aldrich
SCENARIO BY ..... Waldemar Young
CAMERAMAN ..... Harry Perry
AS A WHOLE.....Feeble story for Meighan and not suited to his personality; too much sentiment
STORY.....From the George M. Cohan stage play; greatly padded for use as photoplay
DIRECTION.....Adequate but not unusual; some unnecessary and fairly irrelevant bits
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR....Seems lost for the want of something to do
SUPPORT.....Mildred Harris in the cast in "sob sister" role; "Peaches" Jackson cute child; types good
EXTERIORS ..... Few
INTERIORS ..... Good
DETAIL ..... Suffices
CHARACTER OF STORY.....Rich young man urged to do something worth while rescues a struggling young writer and an orphan child
LENGTH OF PRODUCTION ..... 5,533 feet

George M. Cohan might have been successful in adapting Darragh Aldrich's story "Enchanted Hearts" to the stage, but the screen version is a mighty weak one and not at all a suitable vehicle for Thomas Meighan. There is nothing big for him to do and he seems to be quite aware of it for he appears quite "lost" at times. And he can hardly be blamed for there really is nothing for him to do but stand around, take a drink now and then, address his valet, and finally interest himself in Mildred Harris, who is trying to make a living writing stories.

It has apparently been necessary to do a good deal of padding to stretch the story out to feature length and for this purpose "Peaches" Jackson is given quite a long role for a little girl, and just because she learns what "intercede" means she goes all the way from a dirty little East Side street, travels on the elevated, and goes to the office of prominent magazine and when she doesn't find the man who is to do the interceding, she goes to the Hotel Plaza—a lot of improbabilities in this, but it is "cute" kid stuff, and the little girl is interesting in her attempt at assuming a grown-up appearance.

Some more padding in the person of an old lawyer "who has spent all his life waiting for success" is superfluous and doesn't add any amusement. Close-ups and conversation also help to make it of feature length. Mildred Harris falls from stardom and lands in the supporting cast. She hasn't very much to do.

Charles Edwin Martin has loads of money but is discontented. His friend Carruthers, editor of a magazine, urges him to stop drinking and do somethig worth while in life. Martin's attention is attracted to Katherine Woods, a young girl whose father has left her to earn her own living writing stories which Carruthers continually turns down. Martin becomes known to her as Mr. Prince and after accepting Carruthers' suggestion of assistant editor on his magazine, Prince buys Katherine's story. Carruthers refuses to publish it and Prince (Martin) buys the magazine and prints the story. Later Katherine find out what Prince has done and also learns his true identity. They quarrel but eventually make up.

May Please Some But Not Star's Admirers

Box Office Analysis for the Exhibitor

Thomas Meighan needs better stories than this to retain his reputation. He needs virile stories and most of all, something to do. He just stands around in "A Prince There Was" waiting for something to happen, but it never does and Thomas' last act is providing a birthday party for the little girl he has adopted. There's too much sentimentality and too little real opportunities for him.

Those who have seen the star in some of his better pictures will be disappointed, but you may satisfy others with "A Prince There Was." The fact that it is an adaptation of a Cohan stage play may do to bring them in if that's all you care about, and the title can be played up with catchlines. The fairy tale atmosphere will appeal to the kiddies, especially where the little slavey is given a big doll.

INSIDE DOPE

I WUZ JUST PUT WIZE DAT MY PITCHUR GUS EDWARDS SCHOOL DAYZ WILL BE REDY FOR THE BIG THEATERZ KRISMUS WEEK

DEY ARE GONNER HAVE 100 PRINTZ REDY SO THAT 100 BIG TOWNZ KAN SHOW IT AT DER SAME TIME.

GEE WONT DIS BE A TREET FOR DER KIDZ KAUSE DEY HAVE NO SCHOOL ALL DAT WEEK.

DEY GUY WOT RITES FOIST GETS DER PITCHUR

P.S. *Wesley Barry*

MARSHALL NEILAN LENT ME 2 DER WARNER BROS. FER DIZ PITCHUR ITS A PEACH KAUSE HARRY RAPF MADE IT AND BILL NIGH DIRECTED IT.

SUM PITCHUR

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featuring

Wesley Barry

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"The Sheik"

In One Week in New York!

IN all the history of entertainment, no such record has ever been made.

That is the entire population of a city as large as Albany, or Salt Lake City, or Trenton.

The first three games of the last World Series played to 105,403.

"The Sheik" beat that by 7,222.

The record hitherto for the Rivoli and Rialto Theatres was 97,713, made by "The Affairs of Anatol."

"The Sheik" beat that by 14,912.

The Demsey-Carpentier fight took in 90,000 paid admissions.

"The Sheik" beat that by 22,625.

The Yale-Princeton game played to 75,000.

"The Sheik" beat that by 37,000.

Draw Your Own Conclusion.
"The Sheik" will draw the Crowds.

a George Melford Production

with

Agnes Ayres and Rudolph Valentino

By E. M. Hull. Scenario by Monte Katterjohn. Presented by Jesse L. Lasky

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

Many Good Laughs with Hughes in Role of "Little Eva"

Gareth Hughes in
"LITTLE EVA ASCENDS"
Metro

DIRECTOR ..... George D. Baker
AUTHOR ..... Thomas Beer
SCENARIO BY ..... Not credited
CAMERAMAN ..... R. J. Bergquist
AS A WHOLE....Early reels very slow but it picks up and gets over fine lot of genuine laughs
STORY....A good bit of originality in it and "Uncle Tom's Cabin" road show sequence a near riot ..
DIRECTION.....Puts over the comedy episode in fine fashion; too much unnecessary detail at times makes it drag
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... All right
STAR.....Provides fine comedy in role of "Little Eva"
SUPPORT....Eunice Vin Moore good as road show proprietress; Elinore Field and May Collins in minor parts
EXTERIORS ..... Not many
INTERIORS ..... Suitable
DETAIL ..... Slightly overdone occasionally
CHARACTER OF STORY.....Woman road-show owner of "Uncle Tom's Cabin" forces her younger son to play "Little Eva" against his wishes
LENGTH OF PRODUCTION.....About 5,500 feet

You are just beginning to decide that you aren't going to like "Little Eva Ascends," mostly because they don't seem to be getting anywhere, and because Director Baker has given too much footage to unnecessary detail in the opening reels and kept away from the story just a little too long, but he certainly makes up for lost time in the comedy sequence that follows.

The performance of "Uncle Tom's Cabin" as presented in a small town Opera House is almost a riot of laughs, and Gareth Hughes, in the role of "Little Eva," quite makes you forget that you were almost beginning to get bored. There's any number of laughs in this and each one a real bit. Added to this are some particularly well written titles that get plenty of laughs of their own accord. The staging of the show is great—just what you might expect of a troupe of "ham" actors with a smattering of talent and less facilities for putting on their show. The best bit is where Hughes, as "Little Eva," is preparing to ascend to Heaven. Some youngster in the balcony has discovered that "Eva" is a boy and shouts, "Hurry up and get to Heaven, sister." This angers "Eva" because "he" has been playing the part against his will anyway. Right then and there "Eva" spoils the show by chasing the young offender and forgetting all about Heaven.

The titles tell you what "Eva" is saying under his breath, between the lines of the play. Hughes gets a lot of fun out of the part, and it is thoroughly well suited to him. Eunice Vin Moore, as the mother, is very good. Others are Benjamin Haggerty, as another son, and "Uncle Tom" in the show. Edwin Martindale is the father.

Blanche St. George brings her company to play a small western town. She meets Wilson, her husband and the father of her two boys whom she left years before because she didn't want to live on a farm. The younger son, Roy, plays "Little Eva" and John plays "Uncle Tom." Wilson owns a large ranch and in order that his sons may enjoy their youth, he begs the mother to let them remain with him. A check for a substantial sum that will permit Blanche to fulfill a desire of long standing—the purchase of the Opera House "back home," gives Wilson the custody of his sons.

Ought to Please If They Enjoy Comedy

Box Office Analysis for the Exhibitor

The laughs and the fine comedy business in "Little Eva Ascends" will put it over undoubtedly and you can be sure it will please. If your folks like a story dealing with the lives of show people, play up this atmosphere and promise them they'll be amply entertained in a traveling company's presentation of "Uncle Tom's Cabin." Where Gareth Hughes is known you ought to arouse their curiosity by announcing the appearance of Hughes as "Little Eva" in "Uncle Tom's Cabin."

The story is original and you can tell them they'll see something that's a good deal different from anything they have seen lately. Stills of the star in his "Eva" costume will likely bring them in and catch-lines such as: "He didn't want to play 'Little Eva' anyway, but see how the show breaks up as 'Little Eva Ascends' to Heaven in the last act. Gareth Hughes in his latest Metro picture will give you plenty to laugh at."

Harry Carey As Star and Author of First Jewel Western

Harry Carey in
"THE FOX"
Jewel Prod.—Universal

DIRECTOR ..... Robert Thornby
AUTHOR ..... Harry Carey
SCENARIO BY ..... Lucien Hubbard
CAMERAMAN ..... William Fildew
AS A WHOLE.....Contains plenty of appeal for admirers of westerns and fine desert locations
STORY.....Crams all the action into the last three reels leaving the first four to plant the story
DIRECTION.....Good for the most part but spends too much time getting into the action
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Satisfactory
STAR.....His customary fine performance in true western fashion
SUPPORT.....Many familiar western characters
EXTERIORS ..... Good
INTERIORS ..... Suitable
DETAIL .....Given good attention
CHARACTER OF STORY.....Federal agent, posing as tramp, rounds up famous desert band of outlaws
LENGTH OF PRODUCTION ..... 6,941 feet

Harry Carey might have called his picture a "super-western," and need not have had seven reels to do it either. "The Fox" is quite worthy of this veteran portrayer of westerns both for his work as author and star, and the latter reels photographed and played in the great spaces of the Mojave Desert are the best of their kind so far. Nothing just like it has been used, at least to our knowledge.

The story is a good one and contains some clever intrigue; its plot is comprehensive though slightly obvious. The early reels are used to establish a definite premise, and there is a lot of unimportant but worth while incident in these reels. It is all good, but seems to retard the development of the plot and delay the action that you know is due to come. Carey's real identity is not revealed until pretty close to the end in a denouement that is effective. All the best action takes place among the desert cliffs where hero Harry traps the outlaw band with the U. S. Cavalry coming to his assistance. There are some splendid long shots of the fight between the outlaws and Uncle Sam's troops.

Carey's work, as usual, is the best and when he puts off the tramp outfit and dons the sombrero he's ready for action. He is supported by George Nichols, who makes an interesting figure of Sheriff Fraser; Johnny Harron, brother of the late Bobby Harron, as Farwell, a bank clerk accused of a theft he did not commit; little Reaves Eason, Jr., who met an untimely death recently; two troops of the Eleventh U. S. Cavalry and others.

Santa Fe, a tramp, adopts a little "feller" whom he calls Pard. Santa Fe continually "meets up" with the sheriff, but wins the latter's friendship and is appointed his deputy. Sheriff Fraser is after the desperate outlaw band. He starts out alone to locate their hiding place in the desert, and is injured when a sandstorm comes up and his horse falls. Santa Fe has also taken up the trail. He comes upon Fraser and sends him back, going on alone. He comes upon the band's place and rescues Farwell, a bank clerk held prisoner by the band at the command of a bank president, secretly the head of the band. The president has stolen money but cast the guilt upon Farwell by his disappearance. Santa Fe has sufficient evidence now. He admits to his identity, that of a Federal agent, sends for the Cavalry and captures the outlaws, incidentally winning the hand of the sheriff's daughter.

Will Receive the Praise of Admirers of Westerns

Box Office Analysis for the Exhibitor

Universal claims the distinction of producing the first super-western, and "The Fox" is the first western to come under the Jewel banner. It ought to prove a winner with all admirers of western drama and Carey has a large enough following to get a good many interested, especially since he is both author and star of "The Fox." You might play up that point and make use of the prominence accorded the picture by the producers in making it a Jewel production.

Suggestions for exploiting the picture are so complete in the paper provided by Universal that it would be superfluous to attempt to go into it further. Secure a press sheet and make use of the ideas it offers. Attractive stills are available, and properly displayed in the lobby should interest them, and there are plenty of ad cuts and posters at your disposal.

An Excellent Picture That Registers Definite Entertainment

H. O. Davis presents
"THE SILENT CALL"
Trimble Murfin Prod.—First National

DIRECTOR ..... Laurence Trimble
AUTHOR ..... Hal G. Evarts
SCENARIO BY ..... Jane Murfin
CAMERAMEN.....Charles Dreyer and Glen Gano
AS A WHOLE...Entertainment out of the ordinary; splendid picture that has unlimited pictorial appeal
STORY.....Virile atmosphere usually found in Evarts' writing and admirably retained in picturization
DIRECTION.....Excellent; has managed intelligent wolf-dog in remarkably fine fashion; provided beautiful production
PHOTOGRAPHY ..... The best
LIGHTINGS ..... Natural and very good
PLAYERS.....Belgian police dog marvelous actor; John Powers, William Dyer and Kathryn McGuire principals who give good performances
EXTERIORS.....A scenic offering in themselves
INTERIORS ..... Few
DETAIL....Rather numerous titles; otherwise good
CHARACTER OF STORY.....Animal that is a cross between a gray wolf and a renegade sheep protects those who have befriended him
LENGTH OF PRODUCTION ..... 6,784 feet

There have been a few previous productions that have come close to "The Silent Call" for pictorial appeal, but H. O. Davies' latest production has never been surpassed for beauty of backgrounds or virile atmosphere. The exterior shots are truly worthy of all the prominence and praise accorded the most beautiful scenics that have been recorded. And in this connection excellence of photography almost exceeds itself in reproducing the natural beauties.

Hal G. Evarts has the knack of injecting realistic and virile atmosphere in his writing, and while his idea of the mixed breed dog is not altogether original, the closest approach to it being James Oliver Curwood's "Kazan," "The Silent Call" stands on its own merit as an entertainment out of the ordinary and a picture that has almost unlimited appeal, just because it gets away from the usual run of stories. Of course, there's a romance included that isn't unusual, but it is merely side play and serves as a situation that provides the dog star with opportunities for rescue.

And Strongheart, the Belgian police dog, is an astonishingly intelligent animal, unbelievably well trained. It may sound ridiculous, but this animal is certainly blessed with facial expression that many a real he-actor may envy. Strongheart is a really pathetic figure when he returns to his hole of a home in the rocks and finds his wolf bride and his young dead. And his chase after a man who has been his constant tormentor and the subsequent death of the enemy is only one of the thrills.

Clark Moran had befriended Flash, a wolf-dog, and in return Flash was his faithful friend. When Moran returned to the city for a short while, the lonesome Flash's wolf instincts became dominant, and he was convicted of killing cattle and doomed to death. Flash disappeared and it wasn't until long after that Moran found Flash still alive. Ash Brent, a cattle rustler, had long been Flash's enemy. Flash was used to trace the disappearance of the cattle. He leads Moran to Brent's hiding place. While Moran and his crowd planned an attack upon Brent, the rustler kidnapped Moran's sweetheart. Flash pursued Brent and a terrific battle between man and beast takes place resulting in Brent's death and the rescue of Moran's sweetheart.

If You're Showing The Good Ones Don't Miss This

Box Office Analysis for the Exhibitor

"The Silent Call" will go over because it is out of the ordinary and offers a distinct variation from the usual run of photoplay entertainment. It gets away from routine and contains a definite appeal, not only in the performance of the Belgian police dog star, but also for the scenic beauty and the unlimited amount of it that it presents. You can go the limit in promises in defense of its pictorial value, and rest assured every shot will bear you out.

Talk about Strongheart, this unusual dog, and tell them they'll be sorry if they miss seeing one of the most intelligent animal performances ever seen on the screen, or anywhere, for that matter. Hal G. Evarts is well known for the virile atmosphere of his stories. His name might be used and give the proper credit to those associated in the production of the picture.

R-C PICTURES *Presents*

FRED STONE *in*

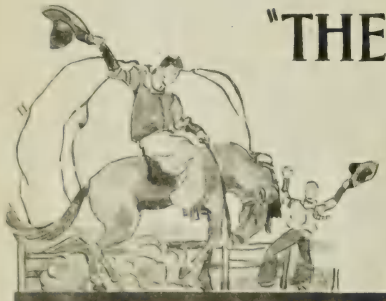
"THE DUKE of CHIMNEY BUTTE"

An **ANDREW J. CALLAGHAN PRODUCTION**

A Typical Western Story of Ranch Life

Directed by FRANK BORZAGE

Story by GEORGE WASHINGTON OGDEN



R-C PICTURES

Tragedy Told Without Titles Is Foreign Producers' Latest

"SHATTERED"
Rexfilm Co.

DIRECTOR ..... Lepu Pick
AUTHOR ..... Carl Mayer
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Something new in the way of dramatic effort; value as general entertainment is quite meagre
STORY.....Shrouded in mysterious gloom; quite an unhappy affair all the way through
DIRECTION.....An attempt to tell story without titles not entirely successful though it contains some good touches
PHOTOGRAPHY ..... Fair; sometimes poor
LIGHTINGS ..... Sometimes very bad
PLAYERS.....Werner Krauss capable of much better things; others over-act
EXTERIORS ..... All right
INTERIORS ..... Ordinary
DETAIL ..... Much that is not significant
CHARACTER OF STORY....Mother dies of shame and father murders man who betrays his daughter
LENGTH OF PRODUCTION.....About 5,000 feet

Another foreign production heralded as a "dramatic production without titles" has come from the other side and bears two names already more or less familiar in this country because of their connections with the much discussed "Cabinet of Dr. Caligari." They are Werner Krauss, who portrayed the eccentric doctor, and Carl Mayer, author of both stories. But there the semblance stops. For although "Shattered" is a sincere attempt at something "different," it is not likely to create the impression that some of the previous importations have.

"Shattered" is not completely without titles. The opening informs you that it is a "drama in five days," and at the beginning of each of the five reels (that is about the length) you are told the time. And there are one or two other readers that were probably deemed necessary to establish certain facts. But there were other equally ambiguous instances that would have been improved by titles. A noticeable fact about the picture is that the idea of expression seems to have been not only restricted in the titles, but also in the conversation of the players. They scarcely converse and while their work may register as effective pantomine, here it appears altogether too inanimate especially for the purpose of making the play dramatically forceful.

The play is a tragedy and naturally the atmosphere is kept thoroughly unhappy even without any by-plot relief. The plot is brief but through extensive detail, much of it that is not significant, the director has managed to draw it out to feature length. There are some very worthy directorial touches in the picture and also some very bad ones. Night and day is confused repeatedly. Action supposed to be taking place at night in one scene is immediately followed by daylight in the next.

Werner Krauss, whose portrayal of "Dr. Caligari" will be remembered, has one of the principal roles, but his previous work entitles him to much better opportunities. In this he is limited to but one real opportunity and that is short-lived and a most unattractive bit. The leading woman overacts, both in facial expression and gesticulation.

The pictures tell a story of a track-walker's daughter who is wronged by a section manager in her own home. The mother wanders out into the night and dies of shame. The girl keeps the secret from her father, who broods over the loss of his wife. On the fifth day when the section manager has refused a reconciliation the girl tells the father and he kills the fellow, then gives himself up.

Not Suitable For General Entertainment Purposes

Box Office Analysis for the Exhibitor

No distributing channel is announced in connection with this production, which was shown under the auspices of Francis W. Kurtz Co. Just how the general public will receive "Shattered" is hard to say, since they seem to be particularly liberal in their judgment of the efforts of foreign producers and particularly when the picture boasts of anything unique or novel.

"Shattered" has already been preceded by American productions without titles, but is the first of its kind inasmuch as it is a tragedy. The name of Werner Krauss might readily be an attraction if mentioned in connection with his performance in "The Cabinet of Dr. Caligari" and "The Golem." For those who like to study the progress of the photo-drama it may prove an interesting subject.

Just completed—

the greatest triumph of

Katherine MacDonald's

screen career—

"THE INFIDEL"

by Charles A. Logue
Directed by James Young

In course of production—

"The American Beauty"

in

"DOMESTIC RELATIONS"

a tense, timely drama of the home.

by Violet Clark
Directed by Chet Withey

In Preparation—

"WHITE SHOULDERS"

the popular novel first published in The Saturday Evening Post by George Kibbe Turner.

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Good Production and Acting Help Make Old Story Fairly Interesting

Frank Mayo in
"DR. JIM"
Universal

DIRECTOR ..... William Worthington
AUTHOR ..... Stuart Paton
SCENARIO BY ..... Eugene B. Lewis
CAMERAMAN ..... Leland Lancaster
AS A WHOLE....Offers nothing that hasn't already been done but attractive production and plenty of atmosphere compensate
STORY....The old self-sacrifice and misunderstanding wife theme with a "Sea Wolf" twist to it
DIRECTION.....Very good and makes the most of the material though he couldn't keep it from being unoriginal
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... Good
STAR.....To be congratulated that he regained his strength in time for a fight
SUPPORT.....Claire Windsor decidedly attractive leading lady; others Robert Anderson, Herbert Heyes and Stanhope Wheatcroft
EXTERIORS ..... Some nice water shots
INTERIORS ..... All right
DETAIL ..... Adequate
CHARACTER OF STORY...Wife of noted surgeon feels neglected and continual misunderstanding on her part comes near separating them
LENGTH OF PRODUCTION.....4,474 feet

Stuart Paton's "Dr. Jim" is just another version of the neglected wife formula, and the only thing that saves it from being just a complete repetition of previous pictures dealing with the same theme is a good production provided by director Worthington. Perhaps there is just one fairly new twist that Paton gives to his story, and that is new only in its connection with the neglected wife. Instead of some matinee idol or society beau enticing her away from her apparently neglectful husband, it is a captain of the "Sea Wolf" type who inspires a climax to her unrest.

Another trite situation that is used is that of the surgeon husband performing an operation on the subject of his wife' admiration. Then to make it a little different the victim supposedly dies and is buried at sea, but toward the close of the picture he reappears and claims that he has been held a prisoner by the surgeon. No explanation is offered as the physician's reason for having the "fake" burial, nor for keeping the man a prisoner.

Claire Windsor plays opposite the star and is quite convincing in the role of the young wife with whom you are almost tempted to sympathize, because every time she plans anything the inevitable 'phone call takes her husband away on an "important case." Mayo does good work as the physician. There are a few too many scenes showing him "performing" operations. They aren't quite the most pleasant thing.

"Dr. Jim" is the story of a great surgeon whose heart is too big to allow him to neglect his patients to play with his wife. His wife's jealousy of his work is inexplicable to him, and his love for it strikes her as unnecessarily dominating. When his nerves go to pieces and a long sea voyage is taken, dramatic incidents involving the wife's position as the only woman aboard a ship manned by roughnecks and skippered by a brute, bring to her an understanding of love and of her husband's nature that adds strength and understanding to her character and brings happiness to them both.

Should Satisfy On Average Basis

Box Office Analysis for the Exhibitor

Despite its familiar theme you can probably satisfy a good many people with "Dr. Jim." The physician's devotion to his children patients, and his continual self-sacrifice for those depending upon him for restoration of health will likely get a good deal of sympathy from mostly any audience. They usually take it more or less to heart, and because of this otherwise hackneyed situations will stand a chance of going uncriticised.

Should Frank Mayo have a following in your community play up his latest attraction with stills in the lobby and catchlines telling them that in "Dr. Jim" he plays the part of a noted surgeon whose wife is jealous of his work. Other catchlines in the form of questions would attract, and you can talk about the storm at sea in which the captain is injured and his life is in the hands of the man whose wife he has been trying to win away. The storm itself is not realistic enough to promise a thrill.

WHY NOT TRY SOMETHING NEW?

Play the most original and unusual picture ever produced

NOW in its second week it is breaking the house record of Miller's Theatre, Los Angeles, packing them in at $1.00 top.

The Stanley Company of Philadelphia have just booked it for playing in all the theatres of their circuit.

At the Capitol Theatre, New York, this picture played to 118,000 people in one week, doing a business well over $44,000.

In Pittsburgh, it did one of the biggest businesses in the history of the Savoy Theatre—scoring a smashing success.

Don't overlook the most startling motion picture the World has ever seen.

Give your Public something new. They want it. Play "The Cabinet of Dr. Caligari."

Nothing New In This Old-Fashioned "Movie" Plot

King Vidor presents
"LOVE NEVER DIES"
Assoc. Prod.—Assoc. First Nat'l Pict.

DIRECTOR ..... King Vidor
AUTHOR ..... Will N. Harben
SCENARIO BY ..... Not credited
CAMERAMAN ..... Max Dupont
AS A WHOLE.....Some individually good touches from production angle but is mainly old school "movie" type
STORY.....At times hard to follow and yet with an ending that is always obvious
DIRECTION.....Few effective bits of human interest but on the whole given to too much detail; conclusion dragged out badly
PHOTOGRAPHY ..... Usually good
LIGHTINGS.....Frequently dark on interiors
PLAYERS.....Lloyd Hughes and Madge Bellamy both contribute sincere performances and well suited to respective roles; others not important
EXTERIORS ..... Pretty
INTERIORS ..... Adequate
DETAIL ..... Fair
CHARACTER OF STORY.....Couple separated through prejudice of girl's father are reunited after years
LENGTH OF PRODUCTION ..... 6,751 feet

King Vidor's latest production for Associated Producers is from Will N. Harben's "Cottage of Delight," a novel that contains real old school material of the regulation "movie" type, and hardly worthy of the effort that Vidor has expended in its production. There are some twists to it that still find favor with those usually referred to as the "fan" crowd, but even they are likely to find this one too long drawn out and the improbabilities and far-fetched situations too numerous.

An appropriate small town atmosphere with the proper environment gathers a good interest in the opening reels and maintains it until the story is about half way through. From this point on the complications begin to pile on, and all because hero's mother isn't just what she ought to be although beyond what the sub-titles insinuate "Liz," as she is known, doesn't seem to do anything worse than go out with a jewelry drummer. A little freckled-face girl, who plays the part of a drudge and is mentioned in the cast as Julia Brown, is a real "find." She offers what comedy there is in the piece. Her natural comedy instinct gets the laughs. Madge Bellamy and Lloyd Hughes are a nice combination for co-stars, and well suited in this particular instance despite the poor quality of the story.

Director Vidor has gotten in some good bits, one of which is the railroad wreck. This looks to be a miniature, but the average audience will be thoroughly thrilled by it. There is an entirely superfluous ending that drags very badly in the last reel. When hero finally returns he finds his former wife married again. As long as they wanted to reunite the lovers it certainly wasn't necessary to go through all the trouble of putting in the unnecessary husband, and all the footage that his subsequent and pre-destined death consumes. It's quite obvious that there's to be a happy ending.

Tilly and John are happy until the former's father learns that John's mother is of questionable character. Against her will Tilly her husband and later believes he is killed in a wreck. Some years after John returns to the old home where "Liz," the woman supposed to be his mother, confesses that he had been left in her care when a baby. Tilly's second husband dies and the two are happy once more.

Certainly Needs Cutting In Final Reels

Box Office Analysis for the Exhibitor

The booking of this all depends upon the taste of individual audiences. Exhibitors know pretty well just what appeals to them and what doesn't. If they still favor the dyed-in-the-wool movie plot you'll be doing them a favor by letting they have "Love Never Dies." The title may also have more or less drawing power that can be enhanced by exploitation stunts and general publicity.

If in the past you have been successful in bringing them in on the promise of spectacular thrills, you have the railroad wreck and the rescue in the falls to talk about. The production could stand editing and the latter reels are badly in need of it. One shot of hero mourning his wife's disappearance should come out before many more audiences see it. At an uptown house it was greeted with laughs.

SECOND ANNUAL

DINNER DANCE

Theatre Owners Chamber of Commerce

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limited to 2,000.

Farnum Gets Terrible Story for His Second

Dustin Farnum in
"THE DEVIL WITHIN"
Fox

DIRECTOR ..... Bernard Durning
AUTHOR ..... George Allen England
SCENARIO BY ..... Arthur J. Zellner
CAMERAMAN ..... Don Short
AS A WHOLE.....Quite a wild affair with star in a role that you would expect Brother Bill to glory in
STORY.....Has to do with a Malay witch's curse; regular dime novel stuff that is never convincing
DIRECTION.....Lays too much stress on character played by star; it grates with continual repetition
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Could easily double for William Farnum in the "old man" scenes; has many of his mannerisms
SUPPORT.....Evelyn Selbie not very restful to the eyes as Malay witch; a few good character bits; Bernard Durning overacts
EXTERIORS.....Scenes aboard old ship good
INTERIORS ..... Good
DETAIL ..... Too much
CHARACTER OF STORY.....Brute sea captain's latter peaceful days marred by fulfillment of Malay witch's curse
LENGTH OF PRODUCTION.....5,997 feet

The appeal of Dustin Farnum's second Fox release is confined solely to those who like them wild, and "The Devil Within" is certainly a wild one. It is "The Sea Wolf" in the extreme with fanciful touches and many additions to the brutish character of the captain. Other brutal photoplay sea captains have found peace through the love of a woman and there it ended, but George Allen England has cast his hero with a much unhappier lot and he suffers in expiation of his treatment accorded the people of a Malay island. In carrying out the curses of the witch the author has let his imagination run so completely away with him that the story loses all possible semblance of anything convincing.

In his direction Durning has continually laid too much stress on the "I-get-what-I-want" character of the hero, and the titles bear him out at frequent intervals with melodramatic captions that read like a popular dime novel. And the meller is laid on thick at every opportunity. There's a poison dagger that is prominent from the beginning, but it isn't until nearly the end that it gets in its dirty work. And then the old doctor has to rack his brain to remember the antidote, but his memory fails and then Farnum, now Grandpa, at the risk of his life, samples the two powders to tell which is a poison and which an antidote.

Dustin Farnum gives a satisfactory performance, but even his work fails to gain sympathy for a role so unconvincing. His mannerisms are so much like William Farnum's that he might easily double for him, although Dustin is less stocky.

Because he destroys their idol the Malay people put a curse upon Captain Briggs and from thence on "one of two must die" continually puts a shadow on the Captain's happiness. His brutal nature subsides and he is happy with his wife, but when his son is born his wife dies. Years later the son marries and both he and his wife die of a fever, leaving the Captain alone with a grandson, Hal. Finally Hal breaks out with all the fierceness of the former Captain Briggs. In a brawl he is stabbed by a poison dagger, but his old grandfather offers to test the formulas prepared by an old doctor to see which is the antidote. It proves to be the antidote and the grandson recovers, cured of brutism.

Will Please Those Who Like Dime Novel Atmosphere

Box Office Analysis for the Exhibitor

There isn't much to be said for "The Devil Within" except that it will please those who like pictures of the dime novel variety and those that don't mind entertainment made up of improbabilities and wild situations, such as curses and the like. Any value that the regeneration of the brutal sea captain theme might have is quite overshadowed by the foolishness of the Malay witch and her curse.

If Farnum brought good results with "The Primal Law," his first for Fox, recently, you can bring them in easily enough to see "The Devil Within." Should the atmosphere of the sea be an attraction, some stills of the smuggling ship, displayed in the lobby, ought to get them interested. Catchlines will do to give them an idea of the story.

AGAIN—An Unsolicited Letter that Tells it's Own Story

A. V. FEARY — ARTHUR F. WARDE

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Signed by
A. V. FEARY

AVF/MH

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"A TEST WILL TELL"

Some Short Reels

"The Frogs that Wanted A King"—Aesop's Fable—Pathe

Type of production.....1 reel cartoon

"Let well enough alone"—is the moral of this number of Paul Terry's Aesop's Fable. The cartoon is more of a satire than a fable. The story is told of a Puritan frog that championed blue laws and damned tobacco. Receiving little attention from his fellow-men he appealed to the king of the beasts, the lion. Now, this lion was a wise old boy, and promised the reformer that he would send the frogs a ruler. And he did. He sent a wooden foot ruler. The reformer, with his blue laws, was laughed out of town. There is not as much idea to this number of Aesop's Fables as there was to some of the previous numbers, but the animation is just as funny and the cartoon is amusing all through.

"A Muddy Bride"—Century—Universal

Type of production.....2 reel comedy

Baby Peggy is the star actor in this two reeler containing a lot of kid stuff and some amusing situations. In the early part of this picture Baby Peggy plays the little daughter of the policeman and follows him on his beat. The bathtub scenes will please everyone. In this scene the policeman washes half a dozen kids at a time. In the second half of the picture Baby Peggy changes clothes with a little rich girl and is taken to her mother's second wedding. Some very cute scenes follow, in which the baby wears a white veil and finds herself a little groom. The minister, however, refuses to marry them. This two reeler with plenty of kid stuff is sure to please your women patrons.

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Short Reels

"Seville in Fair Time"—Burton Holmes—Paramount

Type of production.....1 reel travel

"Seville in Fair Time," is a very interesting number of Burton Holmes. It is gay, sunny and up to the best of the series. This single reel travel picture opens with some shots of the streets and architecture of the old town of Seville. The Seville Cathedral with its famous tower is also illustrated before the camera is turned upon the merry-makers at the fair. The Queen of Spain drives through the decorated streets in her car, escorted by a group of Spanish cavaliers on horseback. Dancing girls and street types are recorded. A good section of this well balanced reel is given to the picturesque costumes and head-dress of the fashionable Spanish ladies. This is one of the best of the series, and will certainly please the average audience. The bright sunlight in Spain adds atmosphere to this travel reel and contrast to the photography.

"Little, but Oh My"—Pathe

Type of production.....2 reel comedy

"Little, but Oh My," is the first of a new series of two reel comedies starring Ernest Truex, the little comedian. Ernest Truex, it will be remembered, played with Mary Pickford in Belasco's "The Good Little Devil," and is now starring on Broadway. This comedy is timely and fairly amusing. The subject is football, and the little "Shrimp" makes good at the climax of the thrilling game. The cast includes Julia Mills, Wallace McCutcheon, Henry Pemberton, Joseph P. Mack, Lincoln Plummer, Gilbert Douglas and Beatrice Colony. The story is not the important part of this production, but it allows the star a good deal of play. The production is amusing, but not extra funny.

"A Woman's Wits"—Universal

Type of production.....2 reel Western

Eileen Sedgwick is the woman in this Western who outwits the sheriff to save a fugitive horse thief, who happens to be her brother. But the boy is innocent, and in the end succeeds in finding the real horse thief. The girl in the meantime has been captured by the bad man, and a thrilling fight is staged for the climax. The girl's rescue is effected, and at the same time her brother's innocence is established. The part of the sheriff-hero is played by Robert Burns. There is no lack of action in this two-reel western which is built upon regulation lines and will please the average audience. There is more than the average amount of interest in this one, and while it presents little that is new it nevertheless provides a pleasing and very dramatic entertainment.

Pathe Review No. 130

Type of production.....1 reel magazine

This is a well balanced and interesting number of Pathe Review. The slow motion part deals with athletes in training, and shows the difference in the English and American styles of broad jumping. Crack jumpers from Oxford and Cambridge are compared to athletes from American universities. The making of an automobile tire is illustrated and the various processes shown. The travel sections show "Springtime in Northern Africa" and views in Florida where shots of St. Augustine, the oldest city in the United States, are recorded. This magazine is above the average in interest, and the photography is good.

"A Ropin' Fool"—Will Rogers

Type of production.....2 reel comedy novelty

A splendid novelty. Full of fun, and clever titles written by Will Rogers himself in his best vein. There is a laugh in each one and all are good. Will Rogers does his rope tricks in both normal and slow motion, and ties them together with a little story and a bit of character work. In one of the early titles he says that most people fall asleep during the third reel of a picture, and that is why this production has but two reels. Most of the roping stunts that Will Rogers performed in his vaudeville act several years ago he illustrates in this picture, but the slow motion camera adds detail to the rope action that is novel and amusing. The "Ropin' Fool" ropes everything in sight. He ropes steer, horses, goats, men, dogs, cats, and even mice. He ropes all day and even ropes when he is in bed at night. When there is nothing about to rope he amuses himself by throwing the rope into knots that resemble pretzels. Clever side remarks accompany the tricks. A girl, too, and a bad man are also introduced. The star is clever. The titles are shrewd and funny. The photography is good. And the laughs are many. This novel two reeler played with a good deal of success in the Capitol Theater on Broadway, and received splendid reviews from the most critical of New York newspapers. The production is something different, and offers a relief from the ordinary two reeler. It will be well received by any audience.

"A Monkey Schoolmaster"—Universal

Type of production.....2 reel animal comedy

Joe Martin, the clever monkey, is the star and hero of this animal comedy. Joe takes the part of the village schoolmaster. The school board arrives on an inspection tour and Joe conducts the class. After leading them in singing he tells a story about how he was a cannibal king in the jungle. A well staged wind storm breaks up the school session, and allows a lion to escape from the zoo. A good deal of fun follows, in which the lion and the monkey take the leading roles. The finish is full of action. This is a fairly amusing animal comedy that holds the interest and contains some clever business. Will please the average audience.

"Fresh From the Farm"—Christie—Educational

Type of production.....2 reel comedy

This is one of the very best of the new Christie comedy series. It is built upon a single main idea, and presents some very amusing and laughable situations. Josephine Hill takes the part of the farmer's daughter and Bobby Vernon plays the rich man who must visit the farm for his nerves. The fat farm hand sets Bobby to work by sending him into the field to milk the cow. He is provided with a red fire pail, and the cow turns out to be a bull. An old auto is brought into play, the kind that winds from the side. This machine is sure to get a good share of the laughter, especially when the farm hand drives it and overtakes Bobby in his 1921 roadster. At the barn dance the climax is reached. The chase takes place up in the hay loft where the farmer's boy has taken the girl to save her from marrying the city man. Here he hoists the minister up by a rope and holds him in midair until the knot is properly tied. The action is brisk, and there is something doing at each foot of these two reels. This is certainly one of the very best of the series and is sure to get a good many laughs.

The BRADSTREET of FILMDOM

Wid

VOL. XVIII No. 63 Sunday, December 4, 1921

Unive Specia

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MARIE PREVOST

in

"A Parisian Scandal"

Supported by Mae Busch
and Bertram Grassby.
Directed by Geo. L. Cox
Story by Louise Winter

HERBERT RAWLINSON

in

"Cheated Hearts"

Directed by Hobart Henley
From a novel by Wm. F. Payson

JNCEMENT

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Gunning's retirement from
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The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XVIII No. 63 Sunday, Dec. 4, 1921 Price 25c.

Copyright 1921, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

Joseph Dannenberg, President and Editor; J. W. Alicoate, Treasurer and Business Manager; J. A. Cron, Advertising Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00. Subscribers should remit with order.

Address all communications to WID'S DAILY, 71-73 West 44th St., New York, N. Y. Telephone, Vanderbilt 4551-4552-5558.

Hollywood, California: Editorial and Business Offices, 6411 Hollywood Boulevard. Phone, Hollywood 1603.

London Representative: W. A. Williamson, Kinematograph Weekly. 85 Long Acre, London, W. C. 2.

Paris Representative: Le Film, 144 Rue Montmartre.

Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

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News of the Week in Headlines

Monday

First National starts sale of sub-franchises in New York.

September rentals drop and admissions rise as compared with August.

Tuesday

Hodkinson to distribute Urban reel for M. P. T. O.

Sydney S. Cohen and James J. Walker leave for Charlotte on first lap of country-wide trip on behalf of M. P. T. O.

Wednesday

Each First National main franchise holder to stay two weeks a year in New York to effect stronger co-operation with advisory boards.

Spain may bar all foreign films. Exporters not particularly worried.

"Foolish Wives" print leaves for New York in special car.

Thursday

T. O. C. C. to give Sydney S. Cohen and M. P. T. O. legislative committee a dinner in recognition of rental tax fight. May turn week's tax to national treasury.

St. Louis exhibitors form co-operative film exchange, headed by Sidney J. Baker.

Twelve English producers form British National Film League to secure more bookings in their own country.

Friday

Elaborate plans made for T. O. C. C. ball at Astor on Saturday.

Dimitri Buchowetzki, German director, expected to produce "The Passion Play" in Germany.

James J. Walker again attacks First National at Charlotte, N. C., exposition.

Otis Skinner to make "Mister Antonio" for Exceptional Pictures.

Saturday

Ben Blumenthal and Samuel Rachmann file suit against Famous Players over German pictures.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

One Of The Best Pictures Seen In Months

Wesley Barry in

"SCHOOL DAYS"

Harry Rapf—Warner Bros.

DIRECTOR ..... William Nigh
AUTHOR ..... Gus Edwards
SCENARIO BY.....William Nigh and Walter DeLeon
CAMERAMEN.....Jack Brown and Sydney Hicox
ART TITLES .....Hoey Lawlor
AS A WHOLE.....One of the most charming, most delightful photoplays screened in months. Sure-fire audience appeal
STORY.....None to talk about, but it isn't needed
DIRECTION.....Excellent. They'll talk about Nigh a lot after this
PHOTOGRAPHY.....Splendid, especially outdoor stuff
LIGHTINGS.....Interior shooting could have been a lot better at times
STAR.....What a trouper Wes is? He's a delight to the eye in this
SUPPORT.....Little for anyone to do except star
EXTERIORS.....Some beautiful locations magnificently shot
INTERIORS.....Tilford sets; suffered either from lighting or painting; very dark at times
DETAIL.....Splendid, including Prizma titles and "Hippy," a great dog
LENGTH OF PRODUCTION.....About 8,000 feet

Oh, boy, what a picture! What this one is going to do will be recorded in large fat figures. Because it's what your crowd has been waiting for for months. There's just this to be said: If you let the other fellow get it you're to blame. Because it's there with an audience appeal that is full of laughs and tears.

Wesley Barry carries off all the honors except those that belong to Director William Nigh. There is a long cast, but you can forget them. There isn't any story—and they need none. They just plant Wesley in a series of incidents and let it go at that, and they were smart. In this the general idea of Charles Ray's "Old Swimmin' Hole" was carried out.

They start out showing you Wesley influenced by a country ne'er-do-well inventor, who urges him not to worry about getting an education. Wesley loves to fish and play with his dog, and plays hooky and otherwise upsets the schoolroom so that he is finally sent home. The Deacon who adopted him tries to use harsh measures and then Wesley meets an old man (really his uncle) who arranges for Wesley to be sent to New York to school. His experiences in New York end with meeting a gang of schemers and they fleece friends of his patron by selling stock in the patent clothes pin, later stealing the money secured from the sale of stock. Wesley runs away and goes back home, convinced that an education is necessary to life and that money isn't everything.

The melodrama incidents are out of touch with the tone otherwise presented and can be readily cut. But other than this the production is close to being perfect. There is so much in it that your crowd won't mind the melodrama, although it slows the picture, which is complete without it.

There are so many incidents to arouse laughs and tears that lack of space prevents enumerating them. But as samples, there is the schoolroom scene with the stunts a mischievous boy pulls; the departure for New York with Wes saying good-bye to his dog and the latter chasing the train (sure-fire for tears), and many, many more, finishing with Wes wading out into the pond to meet his dog when he returns home. This is a wallop for fair.

Wesley does the best work of his career—even better than in "Dinty." No one else has enough to do to worry about them. The locations used for the outdoor stuff are scenic masterpieces. What appears to be poor lighting doesn't help the interiors, which are at times dark. Several of the earlier Prizma titles are too light to be effective.

If You Can't Clean Up With This Let Some Other Fellow Run Your House

Box Office Analysis for the Exhibitor

This comes pretty close to being a hundred per center. You have a world of chance to get a lot of money in with this one, and, better still, when they go out they will be tickled pink and talk about it a long time, thus helping you with other stuff that may not be so good later.

Wesley Barry has a wonderful part in this and he eats it up. Titles do the rest. They created an almost constant murmur and laughs during the first five reels at the premier showing. Stick to Barry in your exploitation, plus using catchlines in your advertising, telling them that this has everything—laughs, tears, beautiful backgrounds and a moral that all will enjoy: money isn't everything. Point out that they can get so much enjoyment in seeing this by spending so little; whatever your admission is.

This also gives an unusual chance for lobby display, plus a prologue. In this, if you have one, use Gus Edwards' famous songs, including "School Days." And get the Rappe score if possible.

Lewis J. Selznick
presents
"CONCEIT"
A Unique Creation

"CONCEIT"

THE PICTURE OF NO REGRETS

"Conceit" is the second of the Selznick Supreme Six—the series of important picture productions of which *"A Man's Home"* was the first. It was directed by Burton George, from the story by Michael J. Phillips, and the scenario is by Edward J. Montagne, who wrote the script of *"A Man's Home"*.

"Conceit" is one of those unforgettable pictures that stand out, distinctive achievements of the allied arts of the camera. Its characters are not mere "puppets, jerked by unseen wires," but men and women who love and hate, smile and weep, and fight intensely the tremendous battles of life.

"CONCEIT"

A TRIUMPH OF ALL THE ARTS

"Conceit" will interest everyone who has ever known fear or conquered fear—the fear of a relentless enemy, the fear of humiliation—the nameless fears of the night—and the fear of what people will say. It is a story of man at grips with himself in the asphalt lanes of the city and in the trackless forest. It is a story to stir the pulses—a drama of deeds.

From the lady of fashion to the simple daughter of the woods, from the millionaire sportsman to the wilderness outlaw—every role in *"Conceit"* is played by a master of dramatic interpretation. Wm. B. Davidson, Mrs. De Wolf Hopper, Charles Gerard, Betty Hilburn, Maurice Costello, Warren Cook, Patrick Hartigan—an impressive list.

THE PICTURE THAT HAS EVERYTHING!

"CONCEIT"

CAST—A group of distinguished players, perfectly adapted to their roles.

SETS—Staged under the personal direction of Albert d'Agastino, the noted Italian scenic artist.

EXTERIORS—the entire company transported to Banff, the wonder spot of the world, for this production.

ACTION—From Fifth Avenue drawing rooms to big game hunting in the Rockies.

NOVELTY—A man's battle with the terrors of the wilderness at night.

SELZNICK PICTURES

Too Frequent Variation To Make It Of Absorbing Interest

John Barrymore in
"THE LOTUS EATER"

Marshall Neilan Prod.—Asso. First Nat'l. Pictures

DIRECTOR ..... Marshall Neilan
AUTHOR ..... Albert Payson Terhune
SCENARIO BY ..... Marion Fairfax
CAMERAMAN ..... David Kesson
AS A WHOLE.....An unusual combination of the elements of entertainment; good production but only an average offering
STORY.....At times disinteresting despite a fitting continuity and Barrymore's presence
DIRECTION.....Apparently has striven to please by generous exposition of variety and stellar attraction
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR ..... Does well in whimsical type of role
SUPPORT.....All more or less overshadowed by prominence accorded the star. Colleen Moore, Anna Q. Nilsson, Wesley Barry
EXTERIORS ..... Usually very pretty
INTERIORS ..... Suitable
DETAIL ..... Mixed
CHARACTER OF STORY.....Survivor of fatal balloon expedition finds happiness on South Sea island to which he returns when he finds his wife had married another
LENGTH OF PRODUCTION ..... 6,875 feet

Whether Marshall Neilan really believed that this unusual concoction of entertainment elements would prove a novelty that people would welcome, or that the ability and name of John Barrymore would make it forth while, resolves into a third surmise from the audience viewpoint—whether or not either of these features will put "The Lotus Eater" over as entertainment. The story starts out as straight drama with the very familiar situation of the young wife taking a sudden aversion to her husband when she learns he is not the rich man she thought he was.

Now this is such a commonplace situation that you are likely to be bored by a continuance, so—enter a little melodrama with hero-husband John risking his life in a little blimp that is anxious to cross the Pacific in two days. It can't be done. Exit melodrama and enter comedy with hero landed on a tropical island, where the inhabitants consist of survivors of various wrecks who live upon the salvage cast upon the shore. Hero is welcomed and initiated into the ways of the islanders of which Frank Currier, noted for his portrayals of the clergy, is the chief. All wear garments after the fashion of ancient Greece. An atmosphere of light satire is entered into at this point and there are a few laughs and then a romantic twist in which hero falls in love with Colleen Moore, one of the many girls of the "Lotus Eater" crowd who wear wreaths to denote their state of single blessedness. How hero John returns to New York to find friend wife—Anna Nilsson—married to Barney Sherry, and his return to the island girl, is an ending that drags badly despite some good work on the part of Barrymore.

Neilan has supplied a colorful production and his manner of telling the story is consistent and easy to follow. It is doubtful whether the average audience will grasp the purpose of the island sequence—if it has one—but a good guess would be that many will be expecting it to develop into a dream. If folks should decide to take it seriously some one, probably Neilan or Terhune, will be responsible for many men risking their lives in unsubstantial looking blimps with a hope of landing on the island where liquor is free and they carry you out instead of throw you out and where Joy is king.

John Barrymore is a suitable hero but his performance is not striking, and indeed he does delight in posing in profile. And another thing is his new style neck-gear, the latest in evening attire

Fair Entertainment Which Has Strong Names To Get Them In

Box Office Analysis for the Exhibitor

John Barrymore's name with a rather attractive title like "The Lotus Eater" is likely to prove a combination with drawing power, added to the name of Marshal Neilan tied up with some of his previous productions "Bits of Life," "Bob Hampton of Placer" and "Dinty." The appearance of Barrymore in this combination of drama and comedy may be sufficient entertainment for some, and you might recall that, while Barrymore's name is essentially connected with the drama, he made some comedy pictures previously.

If the star's name won't be a means of attracting then you had better see the picture and judge for yourself whether or not your patrons will find it entertaining. You are the best judge of their desires Catchlines based on the comedy business connected with the island of "The Lotus Eater" may interest, although it won't do to give them the impression that they are to view a straight comedy feature.

Dickens' Well Known Story Produced With Charm And Interest

Wid Gunning Presents
"OUR MUTUAL FRIEND"
Wid Gunning, Inc.

DIRECTOR ..... Not credited
AUTHOR ..... Charles Dickens
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Charming entertainment. Particularly appealing to lovers of Dickens but will be liked generally
STORY.....Based on Dickens' famous novel. Has many twists and characters, some quaint, others charming
DIRECTION.....Fair, although handling of characters such as Wegg and Boffin is unusually fine
PHOTOGRAPHY ..... Generally good
LIGHTINGS ..... Fair
PLAYERS.....What a beauty Catherine Reese is And the quaint characterization of Dickens—Wegg, Boffin, Mr. Venus—they're a delight
EXTERIORS ..... Good—some very fine
INTERIORS.....Hold true to the spirit of the time Dickens presents
DETAIL ..... Excellent
CHARACTER OF STORY.....Good for any house You can make a strong play for literary folk and Dickens lovers with this
LENGTH OF PRODUCTION ..... 7,698 feet

Charles Dickens was one of the greatest writers of his time. Indeed, one of the greatest ever. And "Our Mutual Friend" is better fitted for the screen than probably anything else he wrote. It contains action, drama, comedy, suspense, mystery—well, all the ingredients for what is known as good movie material today.

He had a few too many characters in this (as in all else he wrote) to really suit picture making. But this is a trifling matter that has little or no bearing on the production. For though at times some may not follow the movements of the players—because of the extent of the cast—as easily as they do these eternal triangle things, still they are all tied together at the finish splendidly and there is a great tag line that will send the average audience out full of satisfaction.

Then, too, there are the wonderfully quaint Dickens characters portrayed as Dickens intended them to be—Silas Wegg, with his wooden leg (and the way he handles it all through the picture is a joy), Mr. Venus, who makes skeletons and mixes in the plot to get the fortune away from John Rokesmith, and "Pa" Boffin, are just as though they stepped out of the pages of the book. And what a beauty has been uncovered in Catherine Reese who appears as Bella Wilfer, the heroine. Let's have her in more pictures—in lot of 'em. She is sweet as new mown hay.

The director is not credited, but it is understood the production comes from abroad. There are several excellent night shots, and the detail is well handled. There is one particularly fine shot, where Bella and John enter the church to be married. This was so effective that the audience broke in and applauded because of the sheer beauty of the shot.

You Have a Lot To Work With—Get Behind This

Box Office Analysis for the Exhibitor

You have a lot of material to work with here. You have the name of one of the world's greatest writers, and the name of one of his best known works—"Our Mutual Friend." There are thousands and hundreds of thousands of Dickens lovers all over the country, and added to this is the fact that regardless of whether or not your people know or love Dickens they have in this mighty fine picture entertainment. It's far out of the ordinary, far different. You can also talk about the beauty of Catherine Reese, and don't neglect the chance to tell your folks about the fine comedy characters of Mr. Venus and Silas Wegg. Get stills or cuts of these three and use them all over the lobby. Stills of the quaint comedians will be sure to tickle your folks and Catherine Reese is so fresh, so beautiful and so new your people can't help but "love" her.

Gunning's press sheet contains some good material. Catchlines may be used to advantage; but bank on Dickens.

Mabel Normand and Sennett Comedy Situations Offer Good Laughs

Mabel Normand in
"MOLLY O"
Mack Sennett—Asso. First Nat'l Pic.

DIRECTOR ..... F. Richard Jones
AUTHOR ..... Mack Sennett
CAMERAMEN.....Homer Scott and Fred Jackman
SCENARIO BY.....Mary Hunt and Fred Stowers
AS A WHOLE.....Fairly enjoyable mixture of humor, sentiment and delightful pantomime
STORY.....Its comedy moments quite overcome the far-fetched twists of the plot
DIRECTION.....Very good except that if it must be used, anti-climax should have been worked in to better advantage
PHOTOGRAPHY ..... Usually good
LIGHTINGS ..... All right
STAR.....Proves herself an artist of pantomime; quite delightful as Molly
SUPPORT....George Nichols gives a splendid performance; George Mulhall suitable hero
EXTERIORS ..... Good
INTERIORS ..... Satisfactory
DETAIL ..... Given proper attention
CHARACTER OF STORY.....Modern Cinderella in the person of a washwoman's daughter who finds her prince in a wealthy young physician
LENGTH OF PRODUCTION.....7,600 feet

When an audience in a Broadway house voices audible approval of a feature throughout its showing, and in every way seems to be thoroughly satisfied it would seem that it was sufficient recommendation. And on the whole Sennett's "Molly O" lives up to the comedy producer's reputation in splendid fashion. An atmosphere which blends laughs, some pathos and the elements pertinent to comedy-drama, offers an agreeable combination of feelings. This keeps "Molly O" interesting to the point where a superfluous anti-climax is tacked on (obviously for the purpose of finishing with a thrill). But it is quite out of place and if it was deemed a worthy part of the story should have been worked in prior to the supposed ending, which is thoroughly effective of itself.

A blimp is used to furnish a final thrill, and while the pictures are apparently genuine and serve their purpose, this sequence would have been much more appropriate if made a part of the main plot instead of being used as an anti-climax.

Mabel Normand, one of the earliest film comediennes, has not been especially prominent since her appearance in "Mickey." But she proves by her performance here that she has not "staled" a bit in the art of pantomime. With George Nichols as her "pop," the star contributes most of the laughs. The one in which she pretends she is the owner of a fine limousine is one of the best. There are plenty of others and good ones. Jack Mulhall is a suitable hero, though just a trifle too sedate for the things he has to do. The cast generally is a good one.

Mack Sennett undoubtedly wrote the story with the comedy intended to cover up some far-fetched situations from the dramatic standpoint, and among the latter is the bit in which the society girl breaks her engagement to the wealthy young doctor in the presence of a large assemblage at a mask ball, and the title which quotes the physician as expressing his good fortune at escaping marriage with such a girl. It is quite likely that the comedy business will predominate sufficiently to cover up these instances.

A modern Cinderella twist is given to the story when Molly, the Irish washwoman's daughter, attends a mask ball where she is mistaken by a wealthy young doctor for his fiancee as they both wear colonial costumes. How the doctor's engagement is broken off and Molly's father sends her away from his house, and the romance that ends in Molly's marriage to the doctor, is told in the remaining reels.

Appears to Have Good Money-Making Possibilities

Box Office Analysis for the Exhibitor

It looks like "Molly O" would prove quite worthy from a box office viewpoint. Not as much as "Mickey," which certainly made a lot of money, but it is well worth the effort of putting it over. You may have to do a little extra exploiting in connection with the star's name because it may have been some time since your folks have seen her, and it will be necessary to refresh your memories. Be sure to recall her work in "Mickey" and promise them she'll entertain them in "Molly O."

Talk about the laughs in the picture and go at the story from whichever angle you think will be most attractive. Mack Sennett's name will also do to help you in your promises of the comedy in "Molly O," and if you go at it properly and put a little "push" into your exploitation, you ought to be able to make money as well as please your patrons.

—Next to Your Own Business What is Your Favorite Sport?

Every American is a "fan" of some sort— baseball, golf or pinochle

Every newspaper has its sporting page—every magazine writes of the heroes of the athletic world. Editors know that the Americans are a nation of sport lovers. Sport is what draws the crowds.

You, too, are an editor. You must decide what will interest your patrons. Sport interests you. "The Sport Review" will interest them.

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SPORT REVIEW

Edited by
GRANTLAND RICE
Produced by
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A Series of Twenty-six—one reel every other week

Tucker's Last Production Worth While

George Loane Tucker's
"LADIES MUST LIVE"
Mayflower—Paramount

DIRECTOR .....George Loane Tucker
AUTHOR ..... Alice Duer Miller
SCENARIO BY .....George Loane Tucker
CAMERAMAN ..... Not credited
AS A WHOLE.....Ambitious and interesting effort in grouping of many characters
STORY.....Fails to ring true to life
DIRECTION....Excellent in bits and the final driving home of the big punch
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
PLAYERS....Betty Compson featured with a strong supporting cast
EXTERIORS ..... Some exceedingly beautiful
INTERIORS ..... Suitable
DETAIL.....Handled with Tucker's consummate skill
CHARACTER OF STORY.....Four women make the battle to live; the death of one shows the remaining three the right way out of tangled lives
LENGTH OF PRODUCTION ..... 7,493 feet

George Loane Tucker was one of the master craftsmen of the screen. His untimely death robbed this world of make-believe of one of its greatest artists. The countless thousands—one might say millions—who saw "The Miracle Man," were able to appreciate this in a very definite manner.

"Ladies Must Live" was barely completed during the last months of his career, when, battling against illness and suffering greatly, he insisted on trying to complete this production. And this must be considered when the picture is viewed. Because Tucker has tried to express in this that which the screen needs most: the assembling of large groups, and through them telling a story. This, in the end, must be accomplished, because the public will tire sooner or later of pictures which have as their base only the eternal triangle—in some form or another.

Producers of importance realize this and constantly make efforts to reach this highly desired point. Griffith tried in "Intolerance." Tucker sought for an expression of this form in "Ladies Must Live." And while at times the four couples seem a bit lost in the continuity, at the end they are gathered together in a formidable climax which, despite the length in reaching this point, is forcible to a degree. It is a big punch and a real one where the old scrub woman points out to the women of the assemblage what each of them are, and, with the little dead girl on the sofa, her hand clinging to a water lily, proves the strongest of all arguments. Each of the three women who had determined to ease her future is set right. Each turns to the decency of things, and the picture ends with a moral and punch convincing to a degree.

The one phase of the production which lacks sincerity is the type of woman used to demonstrate the title. Betty Compson, Leatrice Joy and another girl represent the ambitious sort of women, who, seeking comfort and luxury, are willing to throw aside all else to obtain it. From this the picture secures its title. Betty and Leatrice represent a type of so-called society women. The other girl is a stenographer who holds off an old married rake demanding marriage for his pearls. All of these women love men other than those they have determined to marry.

Then there is Lucille Hutton, who has the part of a girl who is pushed down to becoming a kitchen worker. Here, to prevent being the victim of the butler, and because the man who loves her is a preaching prig, she throws herself into the lily pond and kills herself. Her death gives Lule Warrenton, as the old scrub woman, the opportunity to deliver her message. And it is a message to be remembered.

Tucker's Name Will Bring Them In

Box Office Analysis for the Exhibitor

Just by mentioning George Loane Tucker's name as the producer of "The Miracle Man" should be sufficient to bring crowds in to see "Ladies Must Live," and it is only to be regretted that his last production did not contain a story more worthy of his ability. However, there's a whole lot of people who are interested in the problem of marriage for love or for money, and even though Alice Duer Miller's story is a complicated angle of the idea, it serves, in a way, to prove the falsity of marrying for money rather than love.

By playing up this angle with catchlines you should get them interested, women folks particularly. Betty Compson's name also should be given prominence and a little careful exploitation of the title should also prove worth while.

Beautiful and Appealing

Pauline Frederick

"THE LURE OF JADE"

"The Lure of Jade" in climax on climax, unfolds a story of deepest love, violent hate and spiritual sacrifice.

In the difficult role of Sara, a woman whom sorrow and tragedy at first make bitter and unrelenting, but whose greatness of soul eventually conquers, Pauline Frederick stands resplendent.

A visionary creature of the author's imagination, Sara steps forth a living, vibrant woman who will remain as deathless as "Camille," as matchless as "Carmen."

As a further example of R-C ideals, an R-C picture that will live long in your memory, you are invited to see Pauline Frederick in "The Lure of Jade."

Directed by COLIN CAMPBELL

Produced by

R-C PICTURES

Even A Good Production Fails To Make Story Entertaining

Herbert Rawlinson in
"CHEATED HEARTS"
Universal

DIRECTOR ..... Hobart Henley
AUTHOR ..... William F. Payson
SCENARIO BY ..... Wallace Clifton
CAMERAMAN ..... Virgil Miller
AS A WHOLE.....A weak offering with entertainment value limited because of absurd situations
STORY.....Given rather colorful production and good cast works sincerely to cover up its weakness
DIRECTION.....Hard to make unconvincing and far-fetched situations entertaining
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Usually good
STAR.....Provided with a thoroughly heroic role with one chance for a fight
SUPPORT.....Contains some well known names; good performances generally
EXTERIORS ..... Very good
INTERIORS ..... Suitable
DETAIL ..... Fair
CHARACTER OF STORY.....Hero goes away so that younger brother may marry the girl but later he wins her for himself
LENGTH OF PRODUCTION ..... 4,415 feet

Hobart Henley was up against a weak one in "Barry Gordon," Wm. F. Payson's novel which Universal is calling "Cheated Hearts." Henley has made some excellent pictures, among them "The Gay Old Dog," but it wouldn't be fair to judge what he will do for Universal from this one when they select such a poor story for his initial production. The director has provided a rather colorful production and injected an effective visual appeal in attractive settings and locale. Beyond this and the fact that a comparatively prominent company of players is seen in support of Herbert Rawlinson, "Cheated Hearts" has very little that will hold the interest of even those not so severe in their judgment.

Rawlinson is supplied with a role the chief aim of which seems to be to impress upon you the splendidly heroic quality of the principal character, his sacrifice and personality. The star fulfills all requirements, including that which calls for a one-against-many fight where he is, of course, the victor. Rawlinson has a fad of posing and he gives little distinction between intoxication and starvation.

Once more the Eighteenth Amendment is violated for the purpose of plot, and the curse of drink is Payson's excuse for writing the story. Just because hero Herbert sees Marjorie Daw resting her hand upon Warner Baxter's shoulder, he refrains from going forward and asking her to marry him. Such is the way of a "movie" hero. And so Herbert goes back into the house and proceeds to get tipsy on punch. He sobers up readily and departs for France, leaving his younger brother to marry Marjorie, as he supposes.

Fortunately hero is very wealthy and he can afford to travel overseas and "drown" his sorrow. A newspaper informs him that his brother is missing in Morocco. Brotherly love prompts hero's immediate departure there where he searches for the brother and again meets Marjorie who explains that she never married the brother because she really loved Herbert. So they are married. Then word arrives that the brother is being held for ransom. The hero brother offers all his money and himself for the younger man's freedom. His offer is accepted and a native girl, whom he had previously befriended, effects his escape. He is lost in the desert, but eventually returns to Marjorie, who meantime has explained to the other man that it was hero she loved from the first.

Won't Do If They Object To Improbabilities

Box Office Analysis for the Exhibitor

It isn't likely that there will be very many who will pass over the absurdities of the situations in "Cheated Hearts." The plot is so loosely put together and so nearly without a plausible excuse for the things that occur that even those who aren't usually critical in their judgment will find fault with a hero such as the one portrayed by Herbert Rawlinson.

Should you consider the production values supplied by Director Henley worthy of trying to put the feature over, or if your folks have previously shown an inclination in favor of Oriental atmosphere you might give them "Cheated Hearts," but it would be well to view it yourself first of all and decide accordingly. You have well known names to use such as Marjorie Daw, Doris Pawn, Winter Hall, Josef Swickard, Murdock McQuarrie and those who represent the Orientals such as Anna Lehr, Boris Karloff, Al McQuarrie and Hector Sarno.

Pleasing Production With Quaint and Interesting Scotch Backgrounds

Donald Crisp production
"THE BONNIE BRIER BUSH"
Paramount

DIRECTOR ..... Donald Crisp
AUTHOR ..... Ian MacLaren
SCENARIO BY ..... Margaret Turnbull
CAMERAMAN ..... Claude L. MacDonnell
AS A WHOLE ..... Quite refreshing in its picturesque settings and Scottish atmosphere
STORY ..... A many times told and conventional love plot survives because of production and careful handling
DIRECTION ..... Registers a wealth of pictorial appeal; maintains interest satisfactorily most of the time
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
PLAYERS ..... Capable and sincere in effort; Donald Crisp plays character part convincingly; Mary Glynne suitable heroine; some good types
EXTERIORS ..... Beautiful
INTERIORS ..... Very good
DETAIL ..... Adequate
CHARACTER OF STORY ..... Sheep farmer's daughter in love with son of Earl is cast out of her father's home but there is a final reunion
LENGTH OF PRODUCTION ..... 4,622 feet

The latest offering from Famous Players-Lasky British Producers, Ltd., presented by Donald Crisp is probably the best of those that have come from the English studios. The outstanding appeal of the feature is remarkably picturesque settings and a general delightful Scotch atmosphere that is refreshing not only because of the splendid pictorial value, but because it is new. There are numerous beautiful views of the rolling hills, the flocks of sheep with the shepherd, the quaint thatch-roofed cottages and the woodlands.

Director Crisp has succeeded in maintaining a satisfactory interest, much of the same tempo, to be sure, but nevertheless the tale is unfolded smoothly and without attempt at subterfuge. The director also plays one of the principal roles in a convincing manner and his impersonation of the narrow-minded Lachlan Campbell doesn't seem to have interfered with his work as director. He is inclined, at times, to make Lachlan just a trifle too rheumatic of gait. Mary Glynne is pleasing as his daughter, Flora, and Alec Fraser, as her lover, Lord Hay, suits the role adequately.

The plot itself is conventional and has been used frequently before. But in this particular instance, where it embraces the social standing of Lord and commoner, the theme becomes more appealing to English audiences although, as stated previously, the production as a whole should find considerable favor most anywhere because of the presentation accorded it by Director Crisp. One bit that may strike American audiences as remarkable is the fact that the hero sends his sweetheart a letter by mail with the words "meet me at once in the glen." Apparently the foreign postal service can be relied upon for definite time of delivery.

Lachlan Campbell is a shepherd on the estate of the Earl of Kinspindie. The Earl's son, Lord Hay, and Campbell's daughter, Flora, are in love, but each one has to combat with the objections of their fathers. Lord Hay is sent to London and Flora is sent from her home when she tells her father Lord Hay had promised to make her his wife. Meantime the Earl tries to force his son to marry the wealthy Kate Carnegie. Flora hears rumors of Hay's engagement to Kate and seeks him in London, but in vain. The old doctor, a friend of her father's, searches for Flora and brings her home. Lord Hay finds her there and explains that Kate is to marry Carmichael, the minister. Family objections are overruled and the two are happy.

Should Satisfy If They Enjoy Something New In Atmosphere

Box Office Analysis for the Exhibitor

Because of the unusualness of atmosphere and the pictorial value that exists throughout the picture, "The Bonnie Brier Bush" ought to prove quite worth while, and if your folks have any desire for the new and novel—and most people have if they're human—you should be able to please them with Donald Crisp's production of this Scotch tale. Talk about the quaint and picturesque settings and be lavish in the use of stills.

Exhibitors who care to give the showing a little more extensive publicity can easily attract attention by having bagpipe players advertise it with street parades or by playing in front of your theater. Catchlines telling about the story may give the impression that the plot is very hackneyed, so it would be better to confine your promises to the production itself, or if they must know something about the story, refer to the English Lord who married the shepherd's daughter.

Of Importance to Every Exhibitor

"HIS NIBS" believes
in advertising

This is an exact reproduction of a *full-page* advertisement which will appear shortly in the Saturday Evening Post.

The circulation is 2,108,923 it being variously estimated that 8,000,000 to 10,000,000 people read every issue.

This is the first time in the history of the motion picture industry that a feature production sold on the independent market has been advertised in The Saturday Evening Post.

It is the forerunner of a national publicity campaign destined to make Charles (Chic) Sale known to every motion picture fan

We believe an artist like Mr. Sale is needed on the screen
We know he will further our aims for clean and wholesome pictures

ALEXANDER BEYFUSS

This copy for
"The Saturday Evening Post"
full-page advertisement
prepared especially for
Exceptional Pictures Corporation
by the Patterson-Andress Company, In

"HIS NIBS" SYNDICATE, Inc
L. L. HILLER, President
Longacre Building
42nd Street and Broadway
New York City

EXCEPTIONAL PICTURES

SCORES AGAIN!

Motion Picture News

OCTOBER 22, 1921

"Charles Sale has succeeded in captivating a charming novelty that is as clean as a hound's tooth, and as downright funny as anything that has featured its way into our view for a long time."

By ARTHUR JAMES,
Editor-in-chief.

"There is no difficulty in devising Sale in 'His Nibs.' Although he has played mostly 'Chic' Sale in 'His Nibs,' the 'big time,' he is as well known in most rural districts as President Harding."

By EPES WITHROP SARGENT, Exploitation Editor.

Altogether novel and very entertaining is 'His Nibs,' starring Charles (Chic) Sale, distributed by Exceptional Pictures Corporation. Here is a production that is entirely different, that anything, yet presented on the screen. It is a character comedy, or more correctly a multi-character comedy, as Chic Sale appears in seven distinct characterizations, each differing from the other and each one well done. His portrayal of "His Nibs" is one of the best characterizations ever seen on the screen.

By C. S. SEWELL.

The picture is fine. It is a distinct novelty very well handled and has many points of popular appeal."

By WM. A. JOHNSTON,
President.

With each moment replete with real humor, really artistic characterization, and undisturbed continuity flow, a picture is bound to "get over." "His Nibs" in that class. Charles "Chic" Sale is the picture.

The exhibitor, small or big, country or city, is assured of a box office medium which may well be classed with "Down on the Farm" and "The Country Fair." To the wise exhibitor no more need be said. And, in addition to equal exploitation advantages, it is better entertainment than the two mentioned.

By GEORGE D. GOULD.

"'His Nibs' is entertainment, pure and simple. . . . 'His Nibs' is a play within a play. The idea on which the picture is built is novel and unique."

By J. S. DICKERSON,
Exploitation Editor.

Exhibitors Trade Review

This offering is a distinct novelty. It is a burlesque on the old time picture theatre in a country town and the trials and tribulations—all comic—of an exhibitor who is Jack of all trades in his theatre. The novel nature of the film is, of course, emphasized by the fact that the star plays practically the whole picture himself. There is comedy and plenty of it, and it is upon that the picture makes its bid for popularity.

Few pictures have ever contained such clearly indicated opportunities for showmanship and at comparatively little expense. Here is a chance for the exhibitor to try a real novelty on his patrons, that is something which does not happen once in a blue moon.

By GEORGE T. PARDY.

Exhibitors Herald

Here is something novel in the line of comedies with a popular stage comedian making a successful bid for even greater popularity through the medium of one of the most laughter-provoking pictures yet shown. In "His Nibs" Chic Sale not only proves his versatility as a comedian, but also shows that he is an artist of exceptional ability.

We have had close to an overplus of dual roles in pictures recently, but it remained for Chic Sale, long a favorite of the vaudeville stage, to give us a picture in which the star plays seven parts, and makes each character a distinct personage with an artistry that is little less than marvelous. "His Nibs" is in a class by itself. All in all, the initial venture of Mr. Sale in pictures has provided a classic in comedy which will undoubtedly set a mark that even this gifted funmaker will be long in passing.

By JOHN SPARGO.

The Billboard

PRICE 15¢

This is the acme of droll comedy, unique characterizations and rural types such as the cinema has never before presented. Charles Sale outshines all previous efforts of screen stars thru his picturization of seven distinct roles. Hats off to the producer of this most humorous film. The picture carries one hundred laughs.

This type of picture stands in a class by itself. There have been innumerable rural comedy dramas on screen and stage, but this clever comedian has gone one better and made "His Nibs" a classic of the celluloid. His impersonation of seven different types has not been surpassed in my recollection.

Such a picture is worth the highest praise and we are confident that the public will not be slow to express its appreciation.

Suitability

Every theatre.

Entertainment Value

Above par.

By MARION RUSSELL.

Some Good Action But Not A Coherent Story

Tom Mix in
"TRAILIN'"
Fox

DIRECTOR ..... Lynn F. Reynolds
AUTHOR ..... Max Brand
SCENARIO BY .....Lynn F. Reynolds
CAMERAMAN ..... Ben Kline
AS A WHOLE.....Slightly different from usual Mix offerings; will please star's admirers
STORY.....Some first rate action and thrills in latter reels; quite a complicated plot
DIRECTION.....Doesn't bring about a satisfactory denouement, but otherwise adequate
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Natural
STAR.....Not as many stunts required of him in this, but those he has are swift
SUPPORT.....Customary Western types with Eva Novak leading lady
EXTERIORS ..... Usual
INTERIORS ..... All right
DETAIL.....Titles might have been more explicit
CHARACTER OF STORY....Easterner goes West to "get" man who killed his father only to learn it is the Westerner who is his real parent
LENGTH OF PRODUCTION.....4,355 feet

Tom Mix fans will probably begin to despair of seeing him, since he doesn't make his entrance until the very end of the first reel, previous business being in the form of a prologue that is just a bit too vague for satisfaction. Tom is introduced as a star polo player and son of a man who says: "Son, I have spent all my life accumulating a fortune and I am willing that you should spend your life getting rid of it"—or words to that effect. That is surely a different role from any Mix has had previously.

The action doesn't come until well on in the story and it consists mostly of the star's riding and the general disturbance he causes in the little Western town best described by the natives: "He looks like a tenderfoot and he talks like a tenderfoot, but he AIN'T no tenderfoot." With his horse Mix presents his usual riding stunts, including the dash down the steep grade. The story is rather extensively padded in these sequences to permit the star to get in his roping, rescues and escapes.

"Trailin'" is quite complicated and while the direction for the most part is adequate, toward the close and especially in the final denouement they do not explain some previous matters that at the time permitted action and had apparently little connection with the main theme. The story does not maintain sufficient coherence and one reason is that the action jumps from East to West too frequently. Eva Novak has an exciting time of it as leading lady.

Anthony Woodbury, rich sportsman, goes West to "get" the man who killed the man he believed to be his father. He meets Sally Fortune, who owns the village restaurant and had previously seen Anthony's picture in a magazine, and comes to his rescue when she learns that the Western bad men are planning to run the tenderfoot out of town because he's too clever for them.

After many escapes from the gang Anthony reaches his destination, where he finds Drew, who he believes killed his father. Once more hero is routed by the Conklin crowd and rides to the end of the trail guided by Sally. He is followed by Drew, who explains that he (Drew) is Anthony's father, that the man whom he killed had stolen Anthony from him when he was a baby and the mystery about the hero's mother is solved when Drew shows him her grave.

Sure To Satisfy Mix "Fans"

Box Office Analysis for the Exhibitor

The story doesn't matter very much where the admirers of Mix or western offerings in general are concerned, so if you know that they like the star you can go right to it on "Trailin'." Tell them he has a few new stunts along with the old ones. Show stills of the star going through the bridge and landing in the water below with his horse. The slide down the precipice isn't a new one but registers another thrill just the same.

You might say, "In the East he was a polo player, but in the West he could be a Westerner." The line, "He looked like a tenderfoot and talked like a tenderfoot, but he ain't a tenderfoot" is a good one. Pictures of Mix in his role of millionaire Easterner and fighting Westerner can be used to good advantage in the lobby. Tell them that Eva Novak is Mix's leading lady in this. The Fox exchanges will supply effective posters for display.

WHAT DO MEN WANT?

YOU can't get a complete table up when contracts pour in with every mail, but look at these big names on the dotted lines of "What Do Men Want?" first run contracts:

Allen's, Cleveland (S. Barret McCormick);
Grand Opera House, Columbus;
Pantheon, Toledo;
Jensen & Von Herberg, Portland;
Miller's California Theatre, Los Angeles;
Skouras Brothers, St Louis;
Jones, Linick and Shaefer, Chicago;
Alhambra, Indianapolis;
Butterfly Theatre, Milwaukee;
Keith, B. S. Moss circuit; etc.

What a Story These Names Tell!

ATLANTA....Hirsch Bldg., 146 Marietta St.
BOSTON .....19 Piedmont St.
BUFFALO.....257 Franklin St.
CLEVELAND....607 Film Exchange Bldg.
CHICAGO.....804 South Wabash Ave.
CINCINNATI.....Pioneer St. and Broadway
DALLAS.....1812½ Commerce St.
DENVER ..... 1714 Broadway
DETROIT.....143 Elizabeth St.
WASHINGTON .....525 13th St., N. W.

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Film Bldg., 17th & Main St. KANSAS CITY
838 South Olive St.....LOS ANGELES
16 North 4th St.....MINNEAPOLIS
Room 1005, 729 7th Ave. NEW YORK CITY
1235 Vine St.....PHILADELPHIA
1201 Liberty Ave.....PITTSBURGH
284 Turk St.....SAN FRANCISCO
2024 Third Ave.....SEATTLE
3617 Washington Ave.....ST. LOUIS

Holt Worthy of Stardom But Material is Ordinary

Jack Holt in
"THE CALL OF THE NORTH"
Paramount

DIRECTOR ..... Joseph Henabery
AUTHOR ..... Stewart Edward White
SCENARIO BY ..... Jack Cunningham
CAMERAMAN ..... Faxon M. Dean
AS A WHOLE.....Not the virile, he-man story and fine atmosphere of the North that title may call to mind
STORY.....No new situations whatever and the old ones lose force with each repetition
DIRECTION.....Fair; tries to make up for laxities by nice backgrounds, a pleasing hero and heroine but handicap is too great
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
STAR.....He has had roles that came nearer stellar capacity than this one
SUPPORT....Noah Beery unconvincing and Madge Bellamy has no opportunity to be appealing
EXTERIORS ..... Very pretty
INTERIORS ..... Fair
CHARACTER OF STORY.....Son avenges father's death but falls in love with murderer's daughter
LENGTH OF PRODUCTION ..... 4,823 feet

Instead of the frozen North and the land of snows that you may expect to see in "The Call of the North" it is quite a different atmosphere that is presented. For it happens to be "summer" for the most part, and it is interesting to note the apparent fertility of a country which a title says takes thirty days for a mail carrier to reach. Regardless of geographical inconsistencies, the locations selected offer picturesque backgrounds for the action and help considerably to make trite situations less distracting.

This is the first production in which Jack Holt has been given stellar prominence, and while he has filled supporting roles that came nearer the starring point than this one, he makes a likeable hero and is well suited to the part which he manages to make convincing even when occasionally it isn't. A good deal more plausible is the character of Ned Trent (Holt) than that played by Noah Beery as Galen Albret. He is supposed to rule his particular territory with an iron hand but he is never seen in action. He certainly has an easy time of it, but it would be far more exciting and provide somewhat of a virile atmosphere to the story if Albret ruled through actual combat rather than placidly patroling a room in his cabin and demanding obedience through mere verbal commands. Madge Bellamy is adequate as heroine and a suitable partner in the romance of the story. She has a bad habit of using the same expression each time in a "close up," that of rolling her eyes heavenward.

The story is from Stewart Edward White's novel "Conjuror's House," and the George Broadhurst stage play. It is the most conventional kind of drama with the father of the heroine realizing he had wronged the hero's father year's before, and since hero is in love with heroine there is nothing for him to do but forgive his father-in-law-to-be and forget the purpose of the years spent in search of the man who caused his father's death. One of the oldest dramatic tricks is used as a basis of the whole performance, that of lies told by the trading factor's employee. To the spectator they seem quite without foundation, but the factor accepts them, accuses his wife of unfaithfulness and sends an innocent man to his death. There should, at least, be some given motive for the half-breed employee's lies which he confesses on his deathbed.

Play Up Star's Name and Get Them Interested in Him

Box Office Analysis for the Exhibitor

You have a title that carries a rather good appeal in itself, and if you think Jack Holt has gained some popularity through his appearance in supporting casts previously, play up his appearance as star, making the most of his initial production in order to get them interested in those to come. He is to be starred on the Paramount program regularly according to present plans. In your presentation announcements mention the name of the novel from which the picture has been adapted.

Unless you know your folks to be really critical you needn't be especially worried about dissatisfying them with "The Call of the North," because the production is good, Jack Holt will please them with his work and it is usually good to look at. Exploitation shouldn't be difficult if you use stills, posters and catchlines of the usual order.

GEO. E. CARPENTER
Secretary & Manager

PARAMOUNT-EMPRESS THEATRE

PARAMOUNT AMUSEMENT CO., Inc.
Salt Lake City, Utah

NOV. 16TH,
1 9 2 1.

Mr. S.R. Kent,
General Manager of Distribution,
Famous Players-Lasky Corpn.,
New York, N.Y.

Dear Mr. Kent:-

Just out of the projection room and still smiling, the writer feels that he must pat your organization on the back for being responsible for such a jolly picture as "DON'T TELL EVERYTHING". The more I think about this picture the better I like it. In the language of the chap on the street, "It's a knockout". Knowing how Christmas cheer and a corking good bill go together I have booked "DON'T TELL EVERYTHING" for Christmas week because we always endeavor to give our patrons something worth while at the season of the year.

Kindly give us some more out of the same basket because smiles are worth a score of heavies in any man's market.

Yours for better pictures.

Geo. E. Carpenter

A Paramount Picture

Here they are-

CECIL B. DEMILLE'S "The Affairs of Anatol"

"THE SHEIK," with Agnes Ayres and Rudolph Valentino, a George Melford production

GLORIA SWANSON in "The Great Moment"

"GET RICH QUICK WALLINGFORD," a Cosmopolitan production

GEORGE LOANE TUCKER'S "Ladies Must Live"

BETTY COMPSON in "The Little Minister," a Penrhyn Stanlaws production

ELSIE FERGUSON in "Footlights"

WILLIAM DeMILLE'S "Miss Lulu Bett," with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson

BETTY COMPSON in "The Law and the Woman"

And Dozens More!

Paramount *Pictures*

FAMOUS PLAYERS-LASKY CORPORATION

Mother Love Angle, Though Slight, May Put It Over

Alice Lake in
"THE GOLDEN GIFT"
Metro

DIRECTOR ..... Maxwell Karger
AUTHOR ..... June Mathis
SCENARIO BY ..... Florence Hein
CAMERAMAN ..... John Boyle
AS A WHOLE.....Effort to bring out heart interest only partly successful because of repeated coincidence
STORY.....Based on the stage play "The Claim"; should have made a much better picture
DIRECTION.....Development is poor; doesn't permit things to happen in true-to-life fashion
PHOTOGRAPHY ..... Ordinary
LIGHTINGS ..... Fair
STAR.....Doesn't appear to as good advantage personally as she has previously
SUPPORT.....John Bowers in rather inane hero role; Josef Swickard good in character role
EXTERIORS ..... Nothing new
INTERIORS ..... Customary sets
DETAIL ..... Average
CHARACTER OF STORY.....Deserted wife leaves her baby to take up operatic career and later is reunited through her love for the man who adopted her child
LENGTH OF PRODUCTION.....About 5,000 feet

The synopsis sheet provided by Metro contains the line "written by June Mathis," but the introduction to the film gives the information that the photoplay has been adapted from the play "The Claim," by permission of the Henry B. Harris estate. The story is a suitable vehicle for Alice Lake and she does good work. She is not as attractive in this as heretofore. Unattractive costumes are to blame. She is most appealing in the sequences of heart interest, mothering her little child.

The story is rife with coincidence. The theme is not unusually original, but might have been made into a much more attractive photoplay through better direction and some effort to cover up the more outstanding concurrences, notably that in which the deserted wife arrives in the Mexican town in time to see them carrying her dead husband's body through the street, and later on, when hero learns that the woman he loves is the mother of his adopted daughter.

John Bowers is a pleasing leading man, but he has little to do but fill the not over important role that the hero is given in this. A light moral twist is introduced in connection with the character of Josef Swickard when he urges the opera star to overcome the bitterness of her past life or her voice will suffer as a result. There is one instance in which Swickard, as the singing master, tells the star she should not be wasting her life singing in a cheap cafe, but as far as far as the spectator knows her part of the cafe entertainment has been dancing, not singing.

Nita Gordon, deserted by her husband, leaves her baby to be reared by a missionary while she returns to the old life of a singer in a cafe. She meets an old friend of her mother's, Leonati, who takes her to Italy from which she returns as an opera star. In New York she meets James Llewelyn, wealthy patron of the opera, who asks her to marry him. Llewelyn, five years before, had adopted the child left with the missionary and now recognizes the handwriting of a letter forwarded by the missionary from the mother of the child, and that of the opera star's writing upon a photograph which she has given him. Nita admits the truth, learns that her husband had also married Llewyln's sister, and is happy with her baby and the man she loves.

They're Likely To Balk At Repeated Coincidence

Box Office Analysis for the Exhibitor

You will find enough folks—unless you cater to a very critical clientele—who will be satisfied with just such a story as "The Golden Gift." Catchlines will be sufficient to get them interested. Say: "To save her child from growing up in the environment of a cheap cafe, a mother left her baby to be brought up by a missionary. See how years later the two are reunited." Or if you want to start a discussion regarding motherhood versus a career, you might get them interested.

The title will go well with lines inviting them to come in and see what "The Golden Gift" is. Alice Lake's name can be spread broadcast if your folks have previously shown a liking for her. There aren't any particular opportunities for stunt advertising so you will have to stick to the conventional sort, stills, posters and whatever space your local newspaper will give you.

Average Picture Mildly Amusing—Story Weak

Corinne Griffith in

"THE SINGLE TRACK"

Vitagraph

DIRECTOR ..... Webster Campbell
AUTHOR ..... Douglas Grant
SCENARIO BY.....C. Graham Baker and Harry Dittmar
CAMERAMAN ..... Charles Davis
AS A WHOLE.....Ordinary production mildly amusing. A mixture of sex stuff, gowns and an Alaskan drama
STORY.....Not convincing. Gets off the track many times. Climax poor and situations tame
DIRECTION.....Hampered by poor story and awkward cast
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... All clear
STAR ..... Attractive though unconvincing
SUPPORT ..... Fair
EXTERIORS ..... Not typical of Alaska
INTERIORS ..... Suffice
DETAIL.....All right. Titles and continuity could be improved
CHARACTER OF STORY.....Society girl goes into Alaska to look after mining interests. Saves option on a railroad
LENGTH OF PRODUCTION.....About 5,000 feet

"The Single Track" opens up with a bang. The action at the start is swift and gripping. The pace, however, is too fast and a set back follows when the story turns to show the pretty and vain owner of the mines where all the trouble is taking place. Much footage is used to show the extravagance and many gowns of the star. The story is even halted at many points to show the wraps, negligee and bare limbs of the heroine.

Back in Alaska again the girl arrives to look after her interests and also act as bookkeeper in the company store. Here the villain has a free hand and the hero, an engineer, is suspected of being in league with the enemy. The climax depends upon a very complicated bit of business. The mines are worthless, according to the story, unless the single track railroad can be completed by noon of a certain day. It is also to the advantage of opposing interests to prevent the completion of this line. Watchmen are murdered, threats are made, and at the last moment an explosive raft is floated down the river to wreck the bridge. One minute before noon the girl and her former butler run the locomotive, in the face of danger, across the bridge and thus lay permanent claim to the right of way.

The director has succeeded in making a fairly amusing picture out of the very flimsy material and an awkward cast. He allowed the star to overact but otherwise held in check a mixed company. While the photographer secured some pretty shots he failed to get snap into the climax. The fight shots are all too slow and drag badly. The men seem to be pushing each other instead of punching.

Corinne Griffith does better in the society scenes than she does in the Alaskan mining camp. In both parts she fails to put over any personality and very little charm. She is most attractive when she is posing in the latest gowns. Richard Travers plays opposite and the cast includes Charles Kent, Sidney Herbert, Jessie Stevens and Edward Norton.

Star's Name And Gowns Your Main Talking Points

Box Office Analysis for the Exhibitor

The star's name and the beautiful gowns that she wears will attract your women patrons. But don't promise them too much in the way of a story. Tell them that Corinne Griffith does "The Dance of the Seven Veils" in the first part of this picture and runs a locomotive in the latter part.

If you decide to run this one you will be able to get a 100 foot trailer that you can run a week or two before your booking date. This will probably arouse curiosity and help attract. Catch lines could read: "Do you think a little society girl stands any chance in a fight against Alaskan miners?" Or "She was born with blue blood but she needed red blood to save her fortune. See how it works out in 'The Single Track.'" Posters and stills may be obtained for this production.

Heart Interest Story And Strong Cast Make Exceptional Production

Betty Compson in
"FOR THOSE WE LOVE"
Goldwyn

DIRECTOR ..... Arthur Rosson
AUTHOR ..... Perley Poore Sheehan
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Fine production and real drama of small town life. Fine cast makes strong human appeal
STORY.....Presents interesting characters. Situations good
DIRECTION....Good throughout. Excellent choice of types. Contrasts well planned
PHOTOGRAPHY.....Fair. Some good shots and some ordinary soft focus work
LIGHTINGS.....Good though not always best for the star
STAR.....Betty Compson attractive. Puts over heart interest
SUPPORT.....Lon Chaney does splendid work and creates a real character. Richard Rosson stands out in part of cheap sport. Entire cast good
EXTERIORS ..... Fair
INTERIORS ..... Suffice
DETAIL.....All right. Continuity and titles good
CHARACTER OF STORY.....The redemption of four people from underworld worked out by girl who also saves honor of family. Covers theft of worthless brother in "Main Street" setting
LENGTH OF PRODUCTION ..... 5,753 feet

With a story that contains a good deal of human appeal heightened by melodrama and good types, "For Those We Love" offers a fine production and a splendid entertainment. Once more Betty Compson and Lon Chaney play opposite each other. While the parts they create are entirely different from those in "The Miracle Man" the heart appeal is quite similar.

Small town life is well presented with characters that are typical and stand out as types that you can recognize. Each character has been given plenty of room for development, and each at one time or another is allowed to hold the center of the stage. The types are well contrasted and all are vital.

A certain charm of personality and pathos fill many episodes of this production. The situations contain suspense and drama that is restrained and convincing. The action proceeds in a logical though unconventional manner.

The director has done well and many splendid effects have been obtained. He has been careful not to allow overacting and not to exaggerate the dramatic incidents. A little cutting would, however, greatly improve the action in the latter scenes.

Betty Compson, in a well suited part, displays the charm and powers that won for her a reputation in "The Miracle Man." Lon Chaney does some of his very best work in the part of the gambler. His character work is excellent.

The story tells of intimate life in a small town. The girl is saved from drowning by the town gambler, and her good-for nothing brother steals his father's money and loses it at cards. While the daughter attempts to recover the money from the gamblers the old man loses his sight and the villagers start gossiping about the girl. The son becomes a fugitive from the law, but the country doctor pawns his horse and buggy and walks in order to supply the missing $80. The gambler and two other members of the underworld find a home with the blind man and his daughter. While their redemption takes place the three young men decide to replace the missing money that the blind man is ever searching for. The son is shot dead during the robbery, and the gambler tells a white lie that clears the boy and the family name.

Get Back Of This And Put It Over

Box Office Analysis for the Exhibitor

There is lots of "Miracle Man" stuff in this production which should guide you in putting it over. Mention "The Miracle Man," and speak about the star and Lon Chaney. The heart interest will keep them coming. Tell them that the story is a slice of real life told in a plain and simple way, with characters that are alive in every town in America. Invite your people to see if they can recognize any of their own town folks in the picture. Talk about the father who is suspected of embezzling, the son who is a lawbreaker, and the girl who fights disgrace to save her father and the family name.

Mention the fact that Betty Compson was in "The Miracle Man" and "Prisoners of Love." Also that Lon Chaney, the star of several productions, including "The Penalty," does some fine character work in "For Those We Love."

You may safely promise a fine production full of suspense and human touches. The drama is gripping and the romance genuine. This is the kind of a picture that many of your patrons will come twice to see.

Curwood Story With Unusual Twist Interesting

"THE GIRL FROM PORCUPINE"

Pine Tree Prod.—Arrow Film Corp.

DIRECTOR ..... Dell Henderson
AUTHOR ..... James Oliver Curwood
SCENARIO BY ..... James Oliver Curwood
CAMERAMEN..... Lucien Tainguy and Charles Downs
AS A WHOLE..... Good Western with unusual twist
STORY.... Tells how rough miners educate adopted girl at swell school, go broke paying the bills, and how she returns to them
DIRECTION ..... Fair
PHOTOGRAPHY..... At times excellent, generally good
LIGHTINGS ..... Chiefly out door stuff
PLAYERS..... Faire Binney good as the girl, Buster Collier fair as hero. Others average. Lassie, the dog, fine
EXTERIORS ..... Some fine locations shown
INTERIORS..... Western saloon stuff average, girls' seminary good
DETAIL ..... Good
CHARACTER OF STORY..... Meller stuff will please those who like it and Faire Binney is very cute at times. Dog a big asset
LENGTH OF PRODUCTION ..... 6,251 feet

This is a James Oliver Curwood story and as such is sure bound to interest a lot of fans who like his usual stories of the Northwest that have been picturized. This one, however, is different. It hasn't any Northwest Mounted hero, but instead the real heroes are two old miners, presented by Jack Drumier and James Milady.

These old miners adopt a waif, Faire Binney, and the son of a tough "bad man," Buster Collier. Of course the waif falls in love with the boy, and the miners finally send her to a swell school to be "finished." Incidentally the owners of the school bleed the miners white, charging $1,000 a month for the tuition. This is pretty far fetched but your audience may overlook it. In the end they go broke, one of them dies and Faire goes back to the Yukon because she is worried. She arrives in time to save Buster who is being sent to the Penitentiary because he steals back some gold that a crook saloon keeper tried to steal from him and the old miner—gold to be used to pay Faire's bill at the seminary. She and the old miner make up as highwaymen, hold up the stage, and get Buster away from the sheriff. The picture fades out with the trio bound South to start life anew.

This is quite a new twist to a Western, even a Curwood, so your crowd may like it all right. There isn't a terrible lot to the story, but the sequences showing Faire making Buster clean up and her experiences at the seminary will get a lot of laughs. Then, too, there is a trained dog, Lassie, who does some fine stunts, and will be liked a lot. There is always an audience appeal in having animals perform when they do it naturally, and when it fits into the story.

The director has done about all that could be expected with the script—which isn't a lot—but overdoes the death scene. Some of the locations used are very good. The saloon stuff is all regulation and true to form. Except for Buster Collier and Faire Binney, no one in the cast has much to do.

Bank On James Oliver Curwood's Name

Box Office Analysis for the Exhibitor

You can bank your exploitation of this one on all of James Oliver Curwood's past pictures. You haven't a lot to work with outside of this. Curwood is well liked by the majority of fans, especially those who like the out-door Western atmosphere. Some of his books have been converted into very good pictures that have pleased a lot. You can talk about Curwood as a man who knows the great Northwest and the outdoors and has written in this an unusual story with a very unusual twist.

Get some stills of the dog and use them in your lobby. They will attract attention. You probably can get some stills of Faire Binney, first as the awkward mountain girl, and later as the "finished" seminary product, and these can be used to attract attention.

Catchlines can be used to advantage. Something like this will do: "She was a wild mountain girl, but see the way she repaid her adopted guardians." Or: "If you loved a man who was being sent to jail would you hold up the police and take him from them? See how Faire Binney does it in 'The Girl from Porcupine,' at the ——— theater."

Some Short Reels

"White Eagle"—Ruth Roland Serials—Pathe

Type of production.....15 episode serial

The latest Pathe serial deals with Indians, cowboys, and a secret pool of gold. A mysterious white rider enters the production in every chapter and adds deep mystery to the serial. The action is rapid and the thrills many. A marked absence of guns and revolvers sets this production upon a little higher plane than many former serials and makes it almost censor proof. Good hard fist fights, however, are plentiful, and many other thrillers are included. Some novel sets have been built for this production. Caves of rock with moving walls and Indian halls with secret passages are interesting novelties. The sets, locations and photography are all good.

Ruth Roland does some good work in this serial. She is supported by Earl Metcalfe, Harry Girard, Virginia Ainsworth, Otto Lederer and Bud Osborne. The story and scenario was written by Val Cleveland and was directed by W. S. Van Dyke. Arthur L. Todd is responsible for some very clear photography and clever camera work.

The story tells of a girl who has a secret mark tattooed upon her left hand. One day she is overpowered by two Indians, but is rescued by Phil Stanton. In time, however, she is induced to visit the Golden Canyon and is captured by the Indians who claim her as their white princess. Two tribes of Indians have long quarreled for the possession of the molten pool of gold and the princess must decide which tribe should own the ever bubbling pool. Some bad white men too are greatly interested in this pool, but fail to discover its location. A mysterious white rider enters at each chapter and captures the girl.

There should be little difficulty in putting this one over. Ruth Roland is well known to serial fans and is certain to keep them coming back for more.

"Let's Go to the South Seas"—Educational

Type of production.....1 reel travel

A very attractive travel reel. Amusing and instructive. The scenes are taken along the shores of one of the Southern Pacific Islands. The sunlight is strong and the photography clear and well composed. The natives are shown preparing cloth from the bark of trees and shaping it into clothes. Along the white sandy shores children are caught playing their games. Native dances and ceremonies are attractively illustrated. This reel, due to the recent interest in the South Sea Islands, should make a very desirable program filler.

"Screen Snapshots" No. 13—Federated

Type of production.....1 reel fan magazine

A typical number of "Screen Snapshots" that is sure to interest the film fan. The outstanding feature of this number is the laying of the foundation of a new film palace in Hollywood. Lois Wilson turns up the first shovelful of earth and passes the spade to William DeMille. Sir Gilbert Parker makes a speech and many stars can be recognized in the crowd. This number also includes some bathing girls being directed by King Baggot and a Wild West Show put on by Pauline Frederick for the benefit of the crippled children, a good number of stars attending

"No Parking"—Christie—Educational

Type of production.....2 reel comedy

Neal Burns, Helen Darling and Jane Hart are featured in this Christie comedy which gets most of its fun out of a portable bungalow. The husband, wife, baby and dog arrive in California in a flivver. As they have great difficulty in finding a hotel that will allow babies and dogs they buy a lot and a portable bungalow. After putting it up they discover that they built the house over the baby, so they tear it all down and set it up again. But just before they move in a real estate agent arrives to tell them that they built upon the wrong lot. They put the house on wheels and tow it through the town—but the rope breaks and the house runs wild. After placing it upon the proper lot the inspectors inform them that a building permit is required and once more the house is knocked down. But during this time the baby was making mud pies out of what turned to be an oil well. There are quite a few laughs in this two-reeler which is above the average of the series.

"The Conceited Donkey"—Aesop's Fable—Pathe

Type of production.....1 reel animated cartoon

"The Conceited Donkey" tells an amusing little story about a donkey carrying a prize watermelon to the country fair. On the way the animals of fableland praise the melon, but the stupid donkey thinks that the praise is for himself. In the end he bows so low that the melon falls off his back and is smashed. The animation in this is well done and is certain to please almost any audience. The animals are cleverly drawn and act in a very human way. Paul Terry is the cartoonist of this successful series which make very entertaining program fillers.

"Edgar Allen Poe"—Great American Authors Series—Kineto

Type of production.....1 reel novelty

Edgar Allen Poe, America's great tragic writer, is the subject of this single reel novelty. A few facts about his life are told and the little cottage in Fordham, N. Y., where he lived is shown. The greater section of this reel is devoted to illustrating Poe's famous poem "Annabel Lee." Two children act out the lines which are given in the titles. The photography is good and some splendid shots of water breaking upon rocks are recorded. This novelty will please a high grade audience and make an artistic program filler.

"Dangerous Dollars"—Holman Day—Pathe

Type of production.....2 reel drama

Edgar Jones plays the lead in this two reel Maine Woods drama dealing with the robbery of the town funds and the falsely accused hero. As the hero leaves town he falls and breaks his arm. His courage comes to him as he is recovering and he returns to clear himself of suspicion. The trap is laid and the crooks revealed. The town money is found and the hero cleared. A very weak conclusion then follows in the sub-title: "Dollars are dangerous until love blesses them." There is plenty of action in this two reeler, though parts of it are a bit confusing and difficult to follow. May Sperl plays the part of the girl in this mildly entertaining Maine woods drama.

Short Reels

"A Barnyard Cavalier"—Christie—Educational

Type of production.....2 reel comedy

"A Barnyard Cavalier" is certainly one of the best comedies that Christie has made this season. It is full of life and action. The main fun is derived from a take-off on "The Three Musketeers." The grocer's boy is in love with the farmer's daughter and they would have eloped had it not been for her father and his shotgun. At night the boy dreams that he is the hero of "The Three Musketeers." The sets are changed to represent mediaeval France, the costumes match the period and in the dream the girl becomes the beautiful princess who is being forced to marry the bad man. The hero then rides to the rescue and after fighting a whole army of soldiers and cavaliers he rescues the girl—and then he wakes up. The next night the real fun begins. The grocer's boy and his three friends dress themselves as musketeers and attack the farmer's house. After an unsuccessful attempt the girl is finally rescued. The elopement scenes will get a good laugh. Bobby Vernon plays the part of the boy and Viora Daniel does some good comedy work in the role of the farmer's daughter. The action is light and breezy and the business well handled. The fencing scenes in the dream are especially well carried out.

"Trapping the Weasel"—Bill and Bob—Pathe

Type of production.....1 reel outdoors

"Trapping the Weasel" is one of the "Adventures of Bill and Bob" series. This offering contains a little more story than many of the former pictures featuring the two young hunters, Bill and Bob, and their keen lieutenant, "Rags." It also contains a little comedy work which is well placed and helps the picture. The two young hunters meet a farmer who has just discovered that weasels have been at his chickens. He promises them five dollars for every weasel that they catch. The boys set their trap, but soon discover that a colored man is the real thief. They make him promise to keep away from the farmer's chickens and in the morning they discover that their trap contains two weasels. The farmer pays them ten dollars and all are happy. "Trapping the Weasel" is one of the very best of this serial. Will please both young and old and is suitable on any program.

"Fortune Builders"—Kineto

Type of production.....1 reel educational

"Fortune Builders" is one of the series of scientific reels made by Prof. F. P. Smith and Charles D. Head, and distributed by Kineto. This is certainly one of the best series of popular scientific films. The photography is excellent throughout, and the subjects presented in a simple and attractive manner. Long scientific words have been avoided and very few titles are necessary. The pictures carry their own story. "Fortune Builders" shows the life of the American silk moth in all its minute detail. Spotlight and miscroscopic photography are great aids in explaining the wonders of nature. The reel is amusing, instructive and will fascinate young and old. The popularity of this kind of picture for program fillers is growing rapidly.

"What's The Limit"—Sketchografs—Educational

Type of production.....1 reel cartoon

"What's the Limit," is a very timely little reel, picturing with attractive and enlightening cartoons the ideals of the disarmament conference. The terrific cost and upkeep of the armies and navies are shown graphically. One cartoon tells you that 97 per cent of all America's revenue is spent on the Army and Navy, and only one per cent is used for education. Pictures of the Navy in action and some of the ships that are now obsolete are also included in this popular and timely reel which could find a suitable place on any program. It will hold the attention of any audience, for it tells its message in a direct and simple manner and is at present very timely.

"Ice-Box Pirates"—Star—Universal

Type of production.....2 reel comedy

This is a pleasing though rambling comedy dealing with an icemens' picnic and some bathing beauties. The ice-men have little difficulty in collecting enough home brew for the party, and many of their ice-box experiences are amusing. Cliff Bowes takes the part of the chief ice-man, and Rex de Rosselli acts as chairman of the refreshment committee. Bathing beach scenes and a funny rescue from drowning conclude this fairly amusing two reel comedy. Many of the gags will get a laugh and hold the attention.

"The Skipper's Last Resort"—Toonerville—Educational

Type of production.....2 reel comedy

This is another adaptation from the popular cartoons of Fontaine Fox, featuring the Skipper and his Toonerville trolley, to say nothing of the powerful Katrinka and many of the other characters. The amusing little trolley car starts the comedy which wanders off to an amusement resort where the village council are investigating. Unfortunately a motion picture camera has recorded some of their pranks, and these are shown in a news reel in the home town. The small-town movie house interiors are very amusing. The wives of the investigating committee journey to the amusement resort and bring back their husbands. This comedy is only mildly amusing and is not up to the standard of the series. The continuity is scrappy and the business not very funny.

"Game of Golf"—Kineto Review

Type of production.....1 reel sport

If your folks are interested in golf they will surely like to see this single reeler. Many details and fine points of the game are clearly illustrated in this. The proper grip on the club shaft, the "brassie," "driver," "iron," "niblick," and "putter" are all shown in their proper use. "Bunkers," "traps," "hazards," and the general anatomy of the links are illustrated. Many points of the game are explained by experts, some of them well known professionals. The titles will give the beginner some good advice and acquaint you with the language. This sport reel closes with some shots showing professionals in contest. "Game of Golf" will make a good program filler for showings before upper class audiences.

Pathe Review No. 132

Type of production.....1 reel magazine

This is a typical Pathe Review balanced with some amusing slow motion photography and some colored shots of Venice. The magazine also includes some shots of the Emperor's Tea Gardens in Japan. Here tea picking, sorting and packing is illustrated. The travel section of this reel takes you on a little trip up to the top of Mount Washington. This 3,700 foot climb is made on a specially built railway. From the top a splendid panorama is obtained. The reel is one of the best of the series, being above the average in interest and variety.

Not Higher Prices but Higher Quality and Better Business Methods Is Our Aim

We could ask higher prices and probably we could get them, but we are allied to constructively aid producer, exhibitor and distributor.

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VOL. XVIII No. 70 Sunday, December 11, 1921 Price 25 Cents

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ANNOUNCEMENT

Some time ago announcement was made of Wid Gunning's retirement from this publication. He has since entered the distributing field with a company bearing his name.

To prevent any possible misunderstanding or confusion of names it has been decided, effective January 1st, 1922, to change the name of Wid's Daily to

THE Film DAILY

The BRADSTREET of FILMDOM

The RECOGNIZED AUTHORITY

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XVIII No. 70 Sunday, Dec. 11, 1921 Price 25c.

Copyright 1921, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

Joseph Dannenberg, President and Editor; J. W. Alicoate, Treasurer and Business Manager; J. A. Cron, Advertising Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00. Subscribers should remit with order.

Address all communications to WID'S DAILY, 71-73 West 44th St., New York, N. Y. Telephone, Vanderbilt 4551-4552-5558.

Hollywood, California: Editorial and Business Offices, 6411 Hollywood Boulevard. Phone, Hollywood 1603.

London Representative: W. A. Williamson, Kinematograph Weekly. 85 Long Acre, London, W. C. 2.

Paris Representative: Le Film, 144 Rue Montmartre.

Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

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News of the Week in Headlines

Monday

"Foolish Wives" print arrives in New York at last.

Swedish Biograph to establish own exchanges west of Chicago. Joseph Lee interested.

Tuesday

Fred S. Sells says he represents German U. F. A. here and that company holds no binding contract for American distribution.

William Randolph Hearst returns unexpectedly to Cosmopolitan studio.

Harold Lloyd's contract with Associated Exhibitors, Inc., about up.

Wednesday

Ben Blumenthal denies Sells' statement, claiming six years' contract with U. F. A.

"Two Orphans," "Foolish Wives" and "Nero" to have premieres about Jan. 1.

Coast reports shut-down of Universal, Goldwyn and Metro. Denials made in New York by first two companies.

Thursday

Lord Beaverbrook coming here. Speculation over reason for visit.

Distributors to test advance deposit laws, using Nebraska measure as test case.

Mary Pickford and Douglas Fairbanks to produce in France.

Universal to distribute "The Leather Pushers."

Friday

New organization of distributors and producers planned. Will Hays offered presidency.

Swedish Biograph output to be shown at new Lotus theater in New York.

Selznick to establish own exchanges in England.

Dispute over German pictures may be settled out of court.

Saturday

Famous Players and First National after Harold Lloyd.

Famous Players' German unit stops work.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Another European Production With Historical Background

Andrew J. Callaghan presents
"ALL FOR A WOMAN"
Associated First National Pictures

DIRECTOR ..... Dimitri Buchowetski
SCENARIO BY ..... Dimitri Buchowetski
AUTHOR ..... Dimitri Buchowetski
CAMERAMAN ..... Arpad Viragh
ART DIRECTOR ..... Hans Dreier
AS A WHOLE.....Historical spectacle given an impressive production; some sweeping dramatic climaxes
STORY.....A French Revolutionary episode with remarkable contrast of various elements; more splendid acting by European players
DIRECTION.....At times quite masterly; excellent technique and fine control of players, notably in ensemble scenes
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
PLAYERS.....Emil Jannings forceful as Danton; Werner Krauss impassive but convincing as Robespierre; capable cast throughout
EXTERIORS ..... Good
INTERIORS ..... First rate
DETAIL ..... Given careful attention
CHARACTER OF STORY.....France during the "Reign of Terror" and the fight for supremacy between Danton and Robespierre
LENGTH OF PRODUCTION ..... 6,500 feet

While American producers are worrying about the shortage of suitable material, and paying large sums for picture rights to stage plays unfitted for film purposes, the European folks are continuing to find plenty of material in the pages of history for big, worth while pictures that are steadily gaining favor with audiences in this country. The latest is Dimitri Buchowetski's production, which deals with that period of the French Revolution called the "Reign of Terror" and written around the character of George Jacques Danton, one of the Committee of Free People who were in control at that period and noted for their many executions on the guillotine of enemies to their cause, chiefly the aristocrats.

It is a spectacle in every sense of the word, and regardless of the fact that the subject dealt with does not contain a universal appeal because of the tragic atmosphere and dominant conflict that rages throughout, you have the masterly handling of a tremendous theme and forceful acting of such players as Emil Jannings as Danton, Werner Krauss as Robespierre and nearly a dozen other equally able artists, as well as scores of extras.

The action is smooth but swift, and maintains a fine comprehensiveness all through. Perhaps the biggest moment in the picture is that of the tribunal where Danton is brought before Robespierre, his former friend, and condemned to death. A fine example of the director's control of a mob of extras is observed in this sequence and it is in this bit that Jannings does his best work, also Krauss. The guillotine scenes are not especially harrowing, although it would seem that the logical ending comes with the desertion of Danton by the people. Of course the remaining business completes the love theme in which Danton realizes Lucille's love for him. Lucille was an aristocrat whose life Danton had saved, but she had married the poet Camille Desmoulins for the protection his name afforded.

The title given the production is hardly fitting, but has apparently been selected for box office purposes. It is misleading but perhaps purposely so. At any rate, the new title doesn't conceal the fact that the film is another product of the German studios, although no publicity is given to that angle.

There are numerous splendid sets and a general tone of realism is noticeable in every way. In a few instances the sets are quite impressive, among others, that of the trial scene.

Depends Entirely Upon Clientele You Cater To

Box Office Analysis for the Exhibitor

If pictures are to make any progress folks will have to be made to appreciate productions such as this. But that isn't going to help the box office at the present time, for inasmuch as "All for a Woman" is big and well worth seeing for a variety of reasons, like others such as "One Arabian Night," it has a direct appeal for high class clientele. So called "low brow" trade will likely know little about the historical period with which the story deals, and even though it is easy to follow there may not be a proper understanding back of it.

One exhibitor complained about the very poor results he got with one of the foreign productions which was hailed as a sure-fire thing, so it all depends upon the people you cater to and just how far their appreciation can be taxed. If "Deception," "Passion" or any of the previous importations have met with success you can be guided accordingly in connection with "All for a Woman."

Anti-Climax Spoils What Would Have Been Fine Picture

Cecil B. DeMille's
"A FOOL'S PARADISE"
Paramount

DIRECTOR ..... Cecil B. DeMille
AUTHORS.....Beulah Marie Dix and Sada Cowan
SCENARIO BY Beulah Marie Dix and Sada Cowan
CAMERAMEN.....Alvin Wyckoff and Carl Struss
AS A WHOLE.....Starts off like it was going to be a winner; long and unnecessary spectacular ending
STORY.....Suggested by Leonard Merrick's "The Laurels and the Lady"; fine dramatic situation turned into mere "movie"
DIRECTION.....Splendid up to point where reality ends and fantastic and improbable business begins
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
PLAYERS.....Dorothy Dalton sincere in leading role; Conrad Nagel has difficult role of blind man; Theodore Kosloff fine in smaller part
EXTERIORS ..... All right
INTERIORS.....Good; some attractive settings
DETAIL.....Too much of it
CHARACTER OF STORY.....Girl scorned by man marries him after he becomes blind, he believing her to be the woman he loves
LENGTH OF PRODUCTION.....8,681 feet

Somewhere around the fifth or sixth reel DeMille had completed a really fine picture with a dramatic story that contained a real punch even with an unhappy ending allowed to stand. But the producer wasn't satisfied so he tacked on about as much more footage, wherein he spent plenty of money on settings, elaborate effects, added some meller, put in Oriental atmosphere and generally made a "movie" of "A Fool's Paradise" that is "reels" too long and sure to prove tedious in its unconvincing and highly improbable latter sequences.

The dramatic possibilities afforded by the main situation are fine and well handled. The theme is not commonplace and works up to a splendid climax when the woman married to the blind man, who believes she is the woman he had been in love with, sacrifices her happiness by having her husband operated upon for the restoration of his sight. This is the logical ending when the husband regains his sight and sees the woman he hates and the one who caused his blindness. He leaves her and while this would bring about the much avoided happy ending, still it is fitting in this instance, and even if they did want to stick to the happy conclusion it might easily have been done without transferring the scene to Siam and just marking time until hero eventually reutrns to the woman, disillusioned about the dancer he thought he loved.

The production values all the way through are first class and the usual DeMille artistic touches are in evidence in the dance number, which gives Mildred Harris good prominence, and again in the palace at Siam. The settings are attractive and at times quite lavish. Dorothy Dalton is well suited to the role of Poll Patchouli, Mexican cafe dancer, and her effort seems sincere, although her emotional ability hasn't sufficient scope. Conrad Nagel and John Davidson acquit themselves capably and Theodore Kosloff stands out splendidly in a small but impressive part.

Poll was really in love with Phelps and when she found that the loaded cigar which she had given him was the cause of his blindness, she married him under pretense that she was Rosa, a dancer loved by Phelps. Then, sacrificing her happiness, she arranges to have her husband operated upon. He regains his sight and hates Poll more than ever for deceiving him. He travels to Siam and after being properly disillusioned by Rosa, who at the time is carrying on an affair with a prince, Phelps returns and is happy with Poll.

Folks Will Probably Find It Too Long Even If They Like It Otherwise

Box Office Analysis for the Exhibitor

"A Fool's Paradise" has some good qualities of appeal and will probably please many people, but certainly it's going to prove very tiresome if it isn't cut considerably. It is much too long to hold the attention, even considering the spectacular and lavish display that is provided in the last few reels. And it is the very thing that they have spent the most money on that is the picture's weakness. Once a story reaches what to everyone appears to be a suitable and logical ending, all the spectacle and pomp can't hold the interest.

The picture will likely make money, but they might have spent less on it and still made just as much on it, if not more. The title should have drawing power and you have several good names to use in connection with your announcements. Catchlines can be based on the situation in which a woman marries a blind man who believes her to be the woman he loves, when in reality she is the woman he hates.

Has Good Number Of Thrills And Stunts That Provide Excitement

Katherine MacDonald in
"STRANGER THAN FICTION"
Asso. First National Pic., Inc.

DIRECTOR ..... J. A. Barry
AUTHORS....Charles Richmann and Arthur Shelby Le Vino
SCENARIO BY ..... Not credited
CAMERAMAN ..... Joseph Brotherton
AS A WHOLE.....Somewhat different from anything star has appeared in previously; caters especially to "fan" crowd
STORY.....A story within a story; crook melodrama sequence packed full of thrills
DIRECTION.....Hasn't spared anything to provide excitement for those who want "meller"
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Usually all right
STAR.....Shows some comedy ability in this and handles melo-dramatic situations satisfactorily
SUPPORT.....David Winter leading man and Wesley Barry has small part; others suitable
EXTERIORS ..... Suffice
INTERIORS ..... Good
DETAIL ..... Ample
CHARACTER OF STORY.....Society girl with "movie" aspirations makes a picture which she claims is what the people want
LENGTH OF PRODUCTION ..... 6,388 feet

There seems to be a purpose behind this one of Katherine MacDonald's, and it would appear that the producer would have the audience believe that they want thrills and plenty of excitement, and that's the reason for the hair-raising melodramas that are offered from time to time. At any rate that is the point reached in the denouement, wherein the society girl shows her friends that "Stranger than Fiction" is really what the people want.

The idea is handled very nicely, and by presenting it as a story within a story they quite excuse themselves from offering reasons for illogical and improbable things that happen as part of the melodramatic sequence, or the inner story. Neither effort nor money appears to have been spared in making this business replete with thrills, and as far as action is concerned, there's plenty of it. The "movie" which the society girl shows is very much on the order of the serial with the hero or heroine constantly in peril of capture by the "Black Heart." The usual mystery in which trap-doors, secret panels, etc., play a big part, is also used to create suspense and a climax is reached that will prove a sure "punch" for the "meller fans." The airplane stunts are especially fine, and the one in which the plane hops off from a roof top with heroine Katherine to the rescue is likely to bring them to the edge of their seats.

Katherine MacDonald is the society girl who is the heroine of the inner story. The role is rather different from anything she has done lately, and she does very well for the most part. Wesley Barry has a minor part and the usual crook types for the "movie" story are adequate.

Diane Drexel, a rich society girl, invites her friends to see a picture "Carmen," in which they have participated. Suddenly the lights go out, and when they go on again the guests find they have been robbed by the "Black Heart." Then Diane proceeds to show them her latest film "Stranger than Fiction," in which she mingles with the crooks of the underworld. Diane has promised her fiance, Dick, she will marry him if he can solve the mystery of the "Black Heart." Dick also has a part in the film. After Diane has shown her guests her idea of what folks want in pictures, she explains that the robbery was a joke and promises Dick she will make just one more picture and be satisfied.

Will Please Admirers of Melodrama

Box Office Analysis for the Exhibitor

This is a rather unusual picture that you might show, if for no other reason than to find out if what the main purpose of the story tries to point out is true—that people really want sensational things such as is offered in the crook melodrama which the heroine calls "Stranger than Fiction." You can be sure that it will satisfy if you are in the habit of pleasing them with serial pictures, for this one has much of the serial atmosphere and all the thrills necessary to satisfy them for one installment.

Should you care to go to the trouble you might stage a contest and get your patrons' votes on the idea suggested by the picture and incidentally help yourself by finding out just exactly the kind of pictures they do favor, whether melodrama, farce comedy, or drama. The result should prove interesting and worth while. The star's name and a trailer showing the airplane stunts prior to the regular date should attract attention.

Bert Lytell As a Prize Fighter In His Latest

Bert Lytell in
"THE RIGHT THAT FAILED"
Metro

DIRECTOR ..... Bayard Veiller
AUTHOR ..... J. P. Marquand
SCENARIO BY ..... Lenore Coffee
CAMERAMAN ..... Arthur Martinelli
AS A WHOLE.....Very light farce comedy the pleasure of which will likely depend upon individual sense of humor
STORY....From the Saturday Evening Post story; prize fighting angle should please the men
DIRECTION....Satisfactory but most of the laughs are in the titles; fight well staged
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Average
STAR.. ...Suited to the part and does well except that he overdoes "tough" mannerisms
SUPPORT...Virginia Valli smiles her way through; DeWitt Jennings, Philo McCullough and Otis Harlan adequate
EXTERIORS ..... Good
INTERIORS ..... Suitable
DETAIL ..... Suffices
CHARACTER OF STORY..Champion light weight fighter fears for his chances if girl learns what his profession is
LENGTH OF PRODUCTION.....About 5,000 feet

Bert Lytell's latest is a fairly amusing farce comedy that is likely to go big or fall flat, depending upon the individual's sense of humor or state of mind at the time. If you're in a mood to laugh easily and enjoy very simple comedy business to titles told in the language of a "rough neck" prize fighter, then "The Right That Failed" will score a hit, while, on the other hand, if genuinely comical situation with some really good excuses for the laughs are required to put it over, then Lytell's current release won't be able to do it.

Because of the prize fighting angle the picture should appeal largely to men. There is a fight in which the star knocks out his opponent in the sixth round, winning the lightweight championship. The scrap is well staged, Lytell works fast and altogether it has the appearance of the real thing. The fight is the only bit of action in the film. The earlier reels contain some padding such as the fighter being followed by a bunch of kids, etc. However, it is needed occasionally to fill in the vacant spots because the main situation isn't big enough to keep it going of itself.

Some fun is obtained by the fighter's attempt to keep up with the social environment which it is necessary for him to live in to be near the girl he loves. The titles are written in the style that might be expected of an unpolished prize fighter and they will probably get laughs. Lytell is rather well suited to the part, but he overdoes some mannerisms such as squaring his jaw and looking "tough." De Witt Jennings is so accustomed to playing detective and politican roles that he forgets he's a rich gentleman and the father of the society girl heroine in this.

Johnny Duffey, lightweight champion, is afraid Constance Talbot will have nothing to do with him if she learns he is a prize fighter, so he braves social life and meets with fair success until the girl's fiance, Van Twiller, appears on the scene and recognizes him. Meantime the girl's father remembers that he knew Johnny as a little boy and also his father. Van Twiller wires Johnny's manager, his father and the next man he is to fight. They arrive, but acting on instructions from Talbot pretend not to know Johnny. Van Twiller exits, explanations follow and Constance becomes engaged to Johnny.

Should Please The Men Especially.

Box Office Analysis for the Exhibitor

On account of the prize fight business in this you can make promises for the men of your audience, and by displaying posters showing Bert Lytell as Johnny Duffey and using catchlines you ought to get them in without much trouble. Say: "Come in and see Bert Lytell as Johnny Duffey, knock out Kid Reagan in the sixth round, winning the lightweight championship." The title—"The Right That Failed"—is applied inasmuch as after Duffey knocks out his opponent his right hand is put out of commission as a result of the blow.

For those who like Lytell you can promise them he has a new role in his latest production and further catchlines might get their attention. "See how a prize fighter suffers a social existence in order to win a girl. A stiff collar and a golf suit were harder on him than the worst fight he ever had, but see how he wins out in 'The Right That Failed.'"

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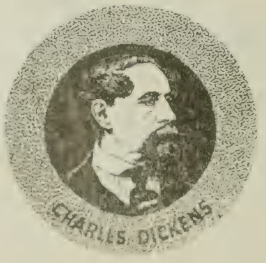

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Remember January is Wid Gunning Month

Popular Cohan Stage Play Offers Good Comedy Entertainment

"GET-RICH-QUICK WALLINGFORD"

Cosmopolitan Prod.—Paramount

DIRECTOR ..... Frank Borzage
AUTHOR ..... George Randolph Chester
SCENARIO BY ..... Luther Reed
CAMERAMAN ..... Chester Lyons
AS A WHOLE.....Good entertainment with the humor well balanced; fine understanding on part of well selected cast
STORY.....From the stage play as adapted by George M. Cohan; theme has outlived the period when it was true to life
DIRECTION....Good; splendid attention to comedy situations and handling of players; might have created more effective small town atmosphere
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Usually good
PLAYERS.....Sam Hardy a suitable J. Rufus Wallingford and Norman Kerry appropriate "Blackie" Daw; capable cast generally
EXTERIORS.....Might have been improved upon
INTERIORS ..... Adequate
DETAIL ..... Ample
CHARACTER OF STORY....Crooks interest rubes in fake proposition which surprises them by turning out to be a real thing
LENGTH OF PRODUCTION ..... 7,381 feet

There was a time when there really existed such people as are characterized in George Randolph Chester's novel, later adapted for the stage and best remembered as George M. Cohan's play. And still one more adaptation is offered in Frank Borzage's screen production, for which Luther Reed has written a scenario that adheres pretty closely to the stage play even to the typical Cohan touch of patriotism when the crook decorates his room with American flags.

Despite the fact that the period in which such "rubes" as those roped in by J. Rufus Wallingford has long past, the story still offers good entertainment and pleasing comedy situations that transfer readily to the screen, and director Borzage has given splendid attention to comedy values in his picturization. He has secured especially fine types to portray the "rubes." They are individually fine specimens and in addition, capable of expression. Each one of the players representing the "hick" stockholders is a distinct type and contributes his share of humor. The incident in which the Board poses for the photographer is one of the big laughs of the film.

Sam Hardy fits the part of J. Rufus Wallingford well enough and he does good work with the exception of appearing a trifle self conscious, particularly in close-ups. Norman Kerry is suitable; Edgar Nelson is a fat and pleasing hotel clerk, and others are Doris Kenyon, Diana Allen, Billie Dove. A number of capable but not well known players make up the remainder of the cast, which is a large one.

Borzage has given all of his attention to putting over the comedy business, handling the players and general detail, all of which is first rate, but he might have provided more appropriate small town atmosphere, especially through the use of real exteriors. There is only one, the front of the town's hotel, and that is shot from every angle. That is all you see of the town. The final miniature scene won't fool anyone.

J. Rufus Wallingford and his pal "Blackie" Daw interest the rubes of Battlesburg, Iowa, to the extent of getting them to invest over a hundred thousand in cash in a proposition which the crooks themselves believe a fake—that of the covered carpet tack. Rufus and "Blackie" each fall in love with girls in the town and wish they weren't crooks. They are just about deciding that it is time to get out of town when the covered carpet tack proves to be a reality and the salesman returns with more orders than they can fill. So it is quite by accident that Rufus and "Blackie" become honest, respected business men.

Take Advantage Of The Title And Put It Over

Box Office Analysis for the Exhibitor

With a title like this that is so well known and so long associated with the name of one of America's greatest playwrights, not to mention the popularity of the various Wallingford stories, you have a fine start when it comes to playing Frank Borzage's screen production of "Get-Rich-Quick Wallingford." Regardless of the fact that the story no longer rings true to life you can rely upon it to provide a good bit of entertainment, and if the Rivoli audience is any criterion they certainly should enjoy it.

Capitalize on the title and the popularity of Cohan's stage play, from which the screen version has been taken. The cast is a good one, but had better be spoken of collectively, because everyone does good work and there are no particularly well known names —that is well known to picture patrons—unless they be Doris Kenyon and Norman Kerry. You ought to do good business with the production if you exploit it properly.

Nothing Especially Worth While In The Story

Miss du Pont in
"SHATTERED DREAMS"
Universal

DIRECTOR ..... Paul Scardon
AUTHOR ..... Maude Annesley
SCENARIO BY ..... J. Grubb Alexander
CAMERAMAN ..... Ben Reynolds
AS A WHOLE.....Spineless story that doesn't get anywhere; not at all a suitable vehicle for star
STORY.....Has considerable sex appeal in its version of a modern cave man "romance"
DIRECTION.....Provides good production in conjunction with nice work on part of art director; couldn't do much with story
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
STAR....Not much variation to her facial expression
SUPPORT.....Herbert Heyes in an unattractive role; Bertram Grassby in a minor part
EXTERIORS ..... Few
INTERIORS ..... Very good
DETAIL ..... Suffices
CHARACTER OF STORY.....Society girl who is amateur sculptress falls in love with her Apache model
LENGTH OF PRODUCTION ..... 4,878 feet

At least Universal's selection of a title for this Maude Annesley story is better than the original, for it has more to do with "Shattered Dreams" than anything that might be termed "The Wind Along the Waste," the title of the novel. Paul Scardon has done as well as he could from a directorial standpoint in view of a heavy handicap contained in the story. In the first place because it isn't well suited to the star, and secondly, because it consists of very weak situations.

There is a fine atmosphere of Apache life that will appeal to those who like it, and the hand of the art director is quite obvious in the settings and general artistic bits. The Apache cafe is very good and the musicians all appropriate types. The studio of the society girl sculptress is also quite artistic. Beyond making the picture attractive to look at, Scardon wasn't able to do very much with it. He might have laid less stress on a few bits that tend to bring out the sex appeal which is quite prominent throughout, even though there are attempts to disguise it in various ways.

"Shattered Dreams" appears to be based on the idea of the modern cave man, and to show you how the heroine yearns for a bit of Adam and Eve romance there is a flash-back in which Miss du Pont sees herself as a sister of Eve, with Bertram Grassby playing the cave man, who carries her off and makes her like it. The theory of "treat 'em rough and make 'em like it" is carried out later in fulfillment of the heroine's desire for romance.

Marie Moselle, an amateur sculptress, bickers with her fiance, Theo, a society gallant (who appears to be bored with everything and everyone but Marie), over her artistic ambitions. He is horrified when she chooses a rough Apache as a model. She then falls in love with the superb he-manliness of the model, but resents his cave man advances and once more encourages the attention of Theo.

The Apache visits her again, determined to carry her away. She shoots him. Then begins remorse which finally drives her to his bedside. While nursing him back to health she learns she really loves him. Then to complete matters, she is told he is a nobleman, who sought the underworld as a result of shell-shock. His mentality regulated by his sickness, the two look forward to happiness.

May Appeal To a Certain Few

Box Office Analysis for the Exhibitor

Folks who like stories of the underworld will be fully satisfied with "Shattered Dreams." A rather strong sex appeal which doesn't become obnoxious, but is nevertheless evident throughout, will appeal to a good many audiences, although it would be well to bear this in mind when considering the feature if you cater to a refined family trade.

It might be well to mention previous productions of this new Universal star if you happen to have played either "The Rage of Paris" or "False Kisses," and you might refer to her appearance in the forthcoming Von Stroheim production "Foolish Wives." For those who follow the picturization of novels, refer to the original—"The Wind Along the Waste." Catchlines ought to go well with this particular theme.

English Production Offers Humorous and Pleasing Entertainment

Henry Edwards in
"JOHN FOREST FINDS HIMSELF"
Hepworth

DIRECTOR ..... Henry Edwards
AUTHOR ..... Donovan Bayley
SCENARIO BY ..... F. Fowler Mear
CAMERAMAN ..... Not credited
AS A WHOLE.....Pleasing production with amusing comedy work. Humor clean and situations entertaining
STORY.....Presents a mild plot and allows star plenty of room
DIRECTION.....Best at comedy work. Gives star too much footage. Some overacting
PHOTOGRAPHY.....Good. Splendid shots of English country and village life
LIGHTINGS ..... Fair
STAR...Pleasing personality and excellent comedian. Gives entertaining performance
SUPPORT ..... Adequate
EXTERIORS ..... All good
INTERIORS ..... All right
DETAIL ..... Correct
CHARACTER OF STORY....John Forest believes that he killed man while drunk. Friends hustle him off the country where he finds romance and love
LENGTH OF PRODUCTION.....About 5,000 feet

Charm and clean humor are the outstanding features of "John Forest Finds Himself," an English production, with some pretty scenes of rural England. The story is entertaining, the star attractive, and the situations happy. A cheerful, whimsical humor runs through the entire picture making it light, breezy and full of atmosphere. While the production presents nothing sensational and is technically not quite up to the very best, it is nevertheless full of good things. has lots of human interest and makes a wholesome and pleasing entertainment.

Henry Edwards plays John Forest and manages to put over a good many laughs. He enters into the spirit of the story and takes every opportunity to display his comedy ability. Henry Edwards also directed the production, and this is perhaps unfortunate, for while he secured some splendid results he has allowed himself to overact and has centered the entire production around his role. A sense of proportion has not been strictly maintained.

The photography is very good. English life and manners are recorded in their true light. Beautiful scenes of rural England and quaint village life form a charming background for the romantic story. Supporting Edwards is Chrissie White, as the girl who helps John Forest find himself.

The story is about a young club man who strikes an insulting fellow. Believing the latter killed, his friends hurry Forest off to the country. Before he has sobered up he is struck by a runaway and loses his memory. A girl nurses him until one day the village bully insults her. Then it all comes back to him and he is about to return to London to give himself up when he meets the man he thinks killed.

Good Situations and Comedy Work Will Satisfy

Box Office Analysis for the Exhibitor

Unless your people demand something that is sensational you can safely play this one, for its situations will amuse and the star's comedy work will get a good number of laughs. Speak about English country life and mention the quaint village scenes.

Interest them in the story and mention some of the funny business that the star presents. In speaking about the story, don't let them imagine that the picture is serious and presents a problem. The title is apt to be a little misleading unless you add that it is a romantic comedy. Don't put too much stress upon the cast or acting, but you can promise an amusing light comedy that will hold the attention and satisfy. You might mention the fact that it was presented on an English Night program at the New York Town Hall. It offers nothing that would offend any particular class of audience and is wholesome throughout.

Goldwyn's *Sensation*

Theodora

Victorien Sardou's Spectacular Drama

Produced by the

Unione Cinematografica Italiana

More than two years were required in the making of "Theodora." The actual production cost exceeded three million dollars.

Twenty gigantic sets, reproducing forums, amphitheatres, palaces, pavilions and gardens, built of stone, were constructed by Armando Brasini, the famous architect of the Vatican.

So vast was the assemblage of actors that the Italian Government assigned a regiment of cavalry to keep order.

Theodora has played to big money in several of the big Eastern cities. It is the talk of the whole picture-loving public. Now going into its fourth month in New York at the Astor Theatre at $2 top.

What the Critics say about "Theodora"

Photoplay

"In attempting to describe it adequately, one looks in vain, for suitable superlatives. It literally knocks one's eye out."

New York

"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gaspology and prepare to utter them when you see "Theodora" at the Astor Theatre. It was a perpetual feast for the eye."
—*Alan Dale in N. Y. American*

Cleveland

"One cannot over-praise this film, in fact, cannot adequately describe or criticize it. It is beyond anything that I expected from producers of films for years to come." —*Archie Bell, Cleveland News*

Detroit

"And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all I can say is that it looks like a full moneys' worth." —*Detroit Journal*

Pittsburgh

"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production."
—*Chronicle Telegraph*

Chicago

"The splendors of the Byzantine Empire, the stupendous cast of 24,000 people, the terrific rain of climaxes, the under current of a frantic love tragedy will lift the jaded movie fan out of his lethargy into the seventh heaven of attention." —*Herald Examiner*

Boston

"It is a picture that will live as one of the great spectacles of motion picture art. There is a gorgeousness of pageantry which surpasses anything that has ever been shown." —*Boston Globe*

REALART

Announces

$ix $ure $pecial$

A William D. Taylor Production

Adapted from William J. Locke's novel and play "The Morals of Marcus Ordeyne." Scenario by Julia Crawford Ivers.

Heart Appeal!

Arthur James Speaking:

In a Special Editorial in the November 26th Edition of The Moving Picture World.

"Into a season of good pictures steps Realart with a production that for absolute charm, beauty and human appeal is unsurpassed even by the greatest of the year. The picture is

MORALS

and the star—and what a star she is!—is

MAY McAVOY

"The class of the picture is that of a *great special* which should be heavily advertised to the local public well in advance of its presentations at the theatres." ARTHUR JAMES

"The Class . . . . of a Great Special"—and at Regular Service Prices.

Mother Love!

An original story by
Sonya Levien

Directed by
Maurice Campbell

Scenario by
Percy Heath
and
Aubrey Stauffer

That's the appeal that is gripping audiences today! Analyze the really great features of the season and you will find that they have been built upon this same powerful theme. When a story of mother love is faithfully, dramatically told, there is not a human heart that can resist it.

FIRST LOVE

Just the story of a mother and a daughter and a man who was unworthy. But told with a heart throb in every scene. And through it all shines the radiance and sympathetic dramatic work of

CONSTANCE BINNEY

Many of the Year's Biggest Features Will be Numbered Among Realart's Thirty-six.

An original story by
E. Lloyd Sheldon
Directed by
E. H. Griffith

Drama!

This is the picture that a few weeks ago broke the house record at Crandall's in Washington, and was booked a little later for a repeat run.

DAWN OF THE EAST

A beautiful girl caught in the web of Oriental intrigue.

Action and romance that carry you to the monsoon-swept shores of the Yellow Sea.

ALICE BRADY

Never has this brilliant emotional actress had quite such a colorful background for her dramatic genius.

A Special In Every Respect, Except Price. You Get It With Your Franchise!

Pep!

Zip and go!

Glad raiment!

Catchy plot!

Side-busting titles!

THE SPEED GIRL

WITH

BEBE DANIELS

As a movie queen—

Scraping the clouds in an aeroplane—

Riding a run-away horse—

Racing an express train in her motor-car!

You can make it on high with this one!

Adapted by
Douglas Doty
From an original story by
Elmer Harris
Directed by
Maurice Campbell

Star Alone Is Worth an Extra Price, But You Get Her With Your Realart Franchise.

An original story by
Ewart Adamson
Directed by
Frank Urson
Scenario by
Fred Myton

Thrills!

Midnight in a tropical jungle The wild beating of tom-toms. The flare of torches. The frenzied dance of Fiji braves in their hideous war paint. And in the center of this scene, illuminated by the torch light, a white girl bound by ropes to the voodoo altar.

SOUTH OF SUVA

STARRING

MARY MILES MINTER

Stirring drama of what happened on a South Sea Island when the young American wife of a planter arrived to find that the man she married in the States had degenerated into a beachcomber.

Suspense!

Directed by
Chester M. Franklin

Scenario by
J. Clarkson Miller

Wid's says:—"The attraction of Realart's screen version of David Belasco's stage play is by all means the performance of

CONSTANCE BINNEY"

"The play grips like a ghost story . . . observers need not apologize for gripping their chair arms during the tensest minutes" —The New York Evening Journal.

THE CASE OF BECKY

The original play by Edward J. Locke brought stardom to Frances Starr and a fortune to Mr. Belasco. The picture affords the greatest example of dramatic acting ever seen on the screen and insures a clean-up to every owner of a Realart Star Franchise.

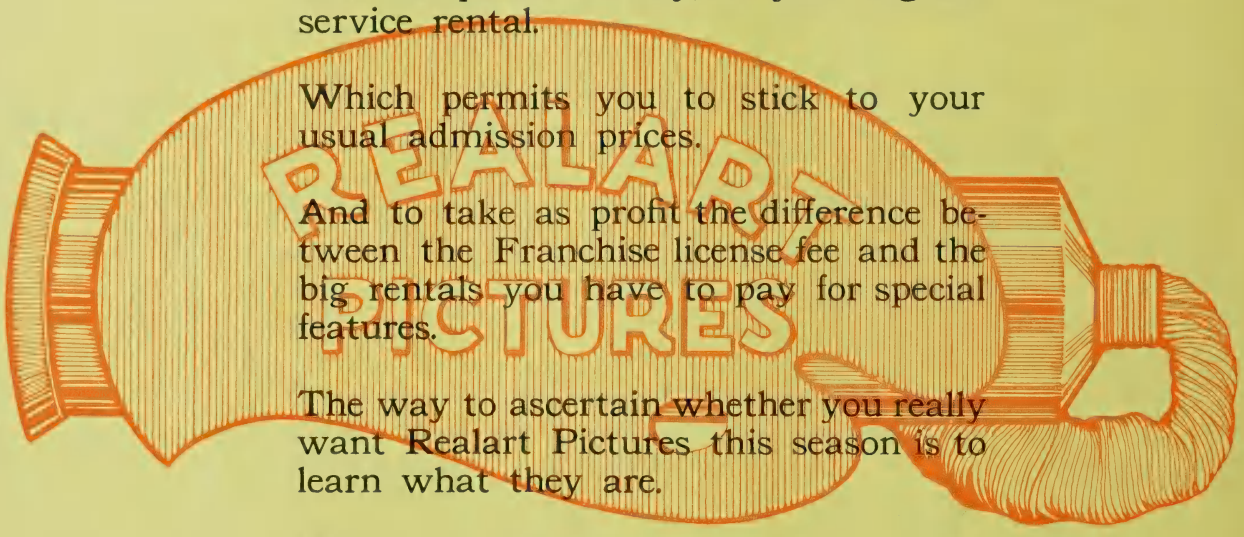
Profits On These Six Specials Will Pay For The Whole Thirty-six.

Profit—

The Realart Star Franchise provides thirty-six exceptional productions.

Twelve are now available, and of these the six described herein take rank with the best special features of the season.

And the price? Why, it's your regular service rental.



Which permits you to stick to your usual admission prices.

And to take as profit the difference between the Franchise license fee and the big rentals you have to pay for special features.

The way to ascertain whether you really want Realart Pictures this season is to learn what they are.

We're not afraid.

Are you?

R E A L A R T
PICTURES CORPORATION
469 FIFTH AVENUE NEW YORK CITY

Suitable Vehicle For Star And An Average Entertainment

Eileen Percy in
"WHATEVER SHE WANTS"
Fox

DIRECTOR ..... C. R. Wallace
AUTHOR ..... Edgar Franklin
SCENARIO BY ..... Not credited
CAMERAMAN ..... Otto Brautigam
AS A WHOLE.....Slight material, quite improbable at first, but develops into fairly satisfactory entertainment
STORY.....Not wholly original, but well suited to star and works up to rather exciting ending
DIRECTION.....A bit slow in getting started; gets in some good comedy business
PHOTOGRAPHY ..... Usual
LIGHTINGS ..... Satisfactory
STAR.....Quite pleasing with her bobbed hair
SUPPORT.....Richard Wayne adequate as leading man; Otto Hoffman good and others suitable
EXTERIORS ..... Not many
INTERIORS ..... All right
DETAIL ..... Suffices
CHARACTER OF STORY.....Rich girl trying to be business woman contrary to wishes of her fiance runs into variety of complications
LENGTH OF PRODUCTION.....4,616 feet

At first "Whatever She Wants" seems to be going to prove a dull bit of drama in which a jealous man causes all the trouble, but the piece develops into a fairly entertaining bit of comedy drama that provides Eileen Percy with a thoroughly suitable role. The story at best isn't original and the complications that pile on in reaching a climax are all familiar, but still provide some good comedy business that will likely get the laughs.

The director has taken his time about getting into the action, but makes up for it when he does go to it. Things happen fast and the complications are amusing, particularly the situation in which Mr. Lott, not contented with his wife and six children, takes the heroine out to dinner and is discovered by his wife. The best laughs are in this sequence and most of the titles are good and contain some laughs in themselves.

Eileen Percy is quite pleasing in this and her bobbed hair is very becoming. Richard Wayne hasn't a very convincing role as leading man, and while his work is satisfactory he isn't the most suitable "opposite" that might be secured for Miss Percy. Otto Hoffman, as Mr. Lott, makes the most of the comedy opportunities that come his way.

Enid North is engaged to John Barr, head of a large manufacturing company. Enid has an idea that she should have a business education, and against the wishes of her fiance secures a position in his company. He "discharges" her, but the rest of the employees decide to quit if Enid leaves, so Barr permits her to remain for the balance of that day, promising to settle the matter that night.

But Enid has other plans for the evening and having returned the ring to Barr because of his attitude about her working, accepts the invitation of Mr. Lott to visit a cafe where she believes she will find Barr in company with a "blonde." At the cafe Mr. Lott is mistaken for Dan, a bandit, and he and Enid just about make their escape. Then Mr. Lott's wife discovers her husband has been out with another woman and she brings him to Enid's house to have the fight out. Explanations and a present act as balm for Mrs. Lott's feelings, and she and her husband, reunited, leave the house. Enid confesses her folly and begs forgiveness

Will Satisfy As Usual One Day Showing Feature

Box Office Analysis for the Exhibitor

This should prove of average entertainment value. It has some good comedy business and a fair amount of laughs after it gets going and the final complications will make up for the rather slow start. The Fox press sheet appropriately terms the story "a mixup of wives and sweethearts." There are other short readers for your local newspaper and exploitation hints that can be taken advantage of if you care to go to a little trouble.

If the star is popular with your patrons you can be quite sure she will satisfy them with "Whatever She Wants" and catchlines should read: "He told his manager that his fiancee was to have 'Whatever She Wants,' and Eileen Percy wanted a job. See what happens when her husband-to-be learns that his sweetheart has secured a position in his office." You can promise some laughs in this comedy drama that will likely be sufficient to put it over.

OH BOY! Look What a One Inch Ad in Wid's Did for This Advertiser

SIMPLEX TITLE SHOP

CANDLER BUILDING

220 WEST 42nd STREET

NEW YORK CITY

November 21st, 1921.

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71 West 44th Street,
New York City

Gentlemen:

Will you kindly withdraw the 1 inch ad that you have been running for us. The result has been so satisfactory that we find the 2 inch ad every other day will answer our purposes, for the present. We really received direct orders as a result of this advertising to such a degree that we are unable at the present time to handle them.

Yours very truly,

SIMPLEX TITLE SHOP

Signed by

R. HEALY

CFR H

"A Test Will Prove The Same To You"

Good Production and Acting in Story that Braves Tragic Ending

"SIR ARNE'S TREASURE"
Swedish Biograph Co.

DIRECTOR ..... Mauritz Stiller
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMAN ..... J. Julius
AS A WHOLE.....Fine acting and unusual backgrounds the outstanding features of Swedish production
STORY....Develops into forceful drama with tragic climax very well done; early sequences slightly incoherent
DIRECTION.....Good for the most part; might have improved on continuity in spots; handles players well
PHOTOGRAPHY ..... Usually all right
LIGHTINGS ..... Fair
PLAYERS.....Mary Johnson plays with ease and naturalness that makes her work convincing; Richard Lund forceful but needs to exercise a little more repression
EXTERIORS ..... Unusual and attractive
INTERIORS ..... Good
DETAIL ..... Adequate
CHARACTER OF STORY....Girl falls in love with soldier who proves to be hre sister's assassin
LENGTH OF PRODUCTION ..... 6,500 feet

Among the recent Swedish productions brought over by the Swedish Biograph Co. and being presented at special showings is "Sir Arne's Treasure," a native story which goes back three hundred and fifty years, to the time when King John the Third ruled over Sweden. The production's best features are its backgrounds and the acting of the two principal players. The atmosphere of frigidity that prevails throughout is especially good, and there are a number of interesting and varying scenes that are appealing to the American eye, inasmuch as they are so unusual and unlike those found in productions made here. And reality adds considerable interest to them. Those of the ship frozen in at its mooring and those around the homes and the village inn are particularly good.

Mary Johnson is sincere in her interpretation of the heroine who is suddenly stunned by the knowledge that her lover is the one who killed her sister, and whose companions murdered the rest of her family and destroyed their home. Richard Lund lends a good deal of force to the role of the lover. He is inclined to become too dramatic in his gestures.

The theme is not a happy one, but interesting because of its presentation which is effective. The art of pantomime seems to be well understood by these Swedish players, and their work is absorbing despite some unconvincing and not wholly comprehensive twists that are a part of this drama that nevertheless succeeds in being forceful, and is developed into a tragedy that has its climax in a sudden but appropriate ending. More conclusive titles in the introductory scenes would establish a better premise and make things appear less unconvincing. For instance, the mystery surrounding the treasure of Sir Arne is not made clear.

Elsa, the foster-child of Sir Arne, is the only survivor of the attack upon the household by three rebels whose motive had been plunder. They carried off Sir Arne's treasure chest, but their attention escaped Elsa who went to live with Torarin and his wife, fisher-folk. Later Elsa meets Sir Halmar who has cast off his rebel attire. Elsa loves Sir Halmar, but is grieved when she learns he killed her sister. She betrays him to the soldiers but is sorry. She aids him to escape but he refuses, then uses Elsa to protect himself from the javelins of the soldiers. Elsa is killed and Sir Halmar is captured.

Will Appeal to Classe Rather than Masses

Box Office Analysis for the Exhibitor

For the majority of theaters where the class catered to wants straightforward story-telling, with everything coherent and carefully planned so that they will not be required to do much thinking in order to comprehend it, such a picture as "Sir Arne's Treasure" would not be likely to receive strong approval because it requires thought and concentration. But in return it offers fine acting and unusual visual appeal.

Exhibitors playing to folks who are interested in the progress of the photo-drama, and especially in comparing the American with the foreign production will, in all probability, appreciate the values and good points contained in this latest product from the Swedish market. You will also have to take into consideration the general atmosphere of the play. It is more or less "heavy" material and the tragic ending is quite suitable, but certainly done in a more daring way than most American producers would be willing to attempt.

You'll book this one if you want the best

A Drama of a lover's faith, a mother's trust and a father's suspicion, "The Sin of Martha Queed" must be reckoned as a truly big audience picture.

Every element that combines to make a good photoplay and a successful attraction is here presented to a superlative degree.

It is a poignant love drama with a tremendously big heart appeal which can only be described by one's emotions.

Superbly directed by ALLAN DWAN it stands as one of his finest achievements, made doubly valuable to the exhibitors by the flawless work of an all-star cast, including

MARY THURMAN
JOSEPH J DOWLING
EUGENIE BESSERER
GERTRUDE CLAIR
NILES WELCH
FRANK CAMPEAU
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MAYFLOWER PHOTOPLAY CORPORATION

AN ALLAN DWAN PRODUCTION

THE SIN OF MARTHA QUEED

Written and Directed by Allan Dwan

Distributed by ASSOCIATED EXHIBITORS INC.

through Pathé Exchange Inc.

Faithful Literary Production Spoiled By Long Titles

"SILAS MARNER"
Donovan-Milo Prod.

DIRECTOR ..... Frank P. Donovan
AUTHOR ..... George Eliot
SCENARIO BY ..... Frank P. Donovan
CAMERAMAN ..... A. G. Penrod
AS A WHOLE.....Fair interpretation of classical novel. Good atmosphere but lacks action and drama. Story told in titles which are long and numerous
STORY.....Follows George Eliot's novel faithfully Brings out morality stuff and at times appears preachy
DIRECTION.....Fair. Gives too much importance to minor scenes and misses fire at the climaxes
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Usually too dark
PLAYERS.....Do some good acting but fail to put over any characterization. Crauford Kent does good work in leading role
EXTERIORS ..... Some quaint settings
INTERIORS ..... Plain
DETAIL ..... Adequate
CHARACTER OF STORY.....Poor weaver misunderstood by community finds love and happiness in adopted child
LENGTH OF PRODUCTION ..... 6,680 feet

This picturization of "Silas Marner" follows the novel as closely as it possibly could. So much so that the production gives you the impression of being fiction rather than drama. The titles, almost all of them from the book, are much too long and too numerous. In many places the shots of the play are merely sandwiched in between long reading matter. The story is carried entirely by the titles, the pictures merely illustrating the text and accompanying the high sounding words of the author.

A good deal of atmosphere, however, is built up around the figure of the weaver and the old fashioned village in which he lived. The picture of little village life; tight-laced, mean and gossiping, is very well portrayed. The director does his best work in the exteriors. Some of these are very well grouped and composed. In the interiors he is greatly handicapped for want of space and sufficient light. The interiors are, for the most part, too dark and the chief actors are not accented.

Much space has been given to minor details at the expense of characterization. The big, moving climaxes are told in the titles. The cast is a good one and the actors, even the extras, enter into the spirit of the story. The characters, however, are merely suggested. They have neither the room nor opportunity to develop. The long titles interrupt their acting and rob them of any emotional display.

Crauford Kent does some very good work in the role of Silas Marner, though it is only toward the end of the production, after the scenes with the child, that he gains any sympathy for himself. Bradley Barker takes the part of Godfrey Cass with a good deal of understanding, and Charles Coghlan plays the bad brother in a convincing manner. Two minor character parts are well done, one by Austin Huhn, as the poacher, and the other Ricca Allen, in the comical role of the village gossip. The cast includes Marguerite Courtot, Robert Kenyon, Anders Randolf, Marie Edith Wells and Mae Tolly. Helen Rowland, as the child, will hold the attention of any audience.

The story deals with a weaver who, because of his healing powers, is thought to be in communication with the devil, and is forced to leave his sweetheart and is driven out of town. He goes to live in another village, and fearing society, lives as a hermit, becoming a miser and skeptic. His gold is stolen, and soon after this he finds an abandoned child whom he raises as his own. This brings him happiness and love. He returns to the fold and in the end his stolen gold is found.

If They Like Classics This Should Please

Box Office Analysis for the Exhibitor

Almost every high school student has read "Silas Marner," any many of them would enjoy seeing it in pictures. This is the kind of a picture that you can ask your mother patrons to bring their children to see. It will offend nobody. It preaches a moral lesson of brotherhood and love. If your community is literary and attracted to the classics this one will amuse them. Get the school teachers interested, invite the minister and the town officials and have them recommend it.

You can promise them an accurate rendering of George Eliot's famous novel. Invite them to come and see the characters that they already know. Speak about the quaint village scenes and the terrible village gossip. She is sure to get a laugh. Mention the child and invite the mothers to see how a man takes care of a baby.

Use George Eliot's name in your advertising matter and mention "Silas Marner" as her best known book. Co-operation with the schools and churches in your vicinity is your best bet.

Weak Story Hampers Production And Offers Mild Entertainment

William Russell in
'DESERT BLOSSOMS"
Fox

DIRECTOR ..... Arthur Rosson
AUTHOR ..... Kate Corbaley
SCENARIO BY .....Arthur J. Zellner
CAMERAMAN ..... H. C. McClung
AS A WHOLE.....Weak and slow moving production that does not get very much beyond the average entertainment
STORY.....Good material poorly handled
DIRECTION.....Inclined to let things run wild and away from the main theme
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Average
STAR.....Does fair work but has little variety of expression
SUPPORT ..... Suitable
EXTERIORS ..... Good
INTERIORS ..... All right
DETAIL.....Enough. .Some awkward titles
CHARACTER OF STORY.....Rising engineer ruined by collapse of bridge due to bad cement passed by contractor's worthless son. .Starts life again and foils blackmail attempt of cement company
LENGTH OF PRODUCTION.....4,175 feet

"Desert Blossoms" is but a mild entertainment. It has plenty of atmosphere, a good climax and the star does his best, but the story is so rambling and weak that it should never have been attempted. Two separate and distinct plots are contained in this picture. Only two of the characters of the first go over into the second. Each has its climax and after the first has passed a good deal of interest may pass with it. A lot of footage is used up to acquaint you with characters who are then dropped. At any moment they are expected to enter, but they never do. At the end some will ask what became of the girl that the hero was fond of and whose life he saved? And what became of her father and the good-for-nothing son who caused all the trouble?

Director Rosson did very well considering the material he had to work with. The desert storm is well staged and the engineering shots provide the required atmosphere. He even succeeded in getting a fair amount of romance into the dam building.

The star is attractive though not over romantic. His role is certainly a difficult one, for the story asks him to do some very unconvincing things which he manages to do in a satisfying way. Dulcie Cooper and Helen Ferguson play opposite. The supporting cast include W. H. Higby, Charles Spere, Willis Robards and Gerald Pring.

The daughter of a contractor is saved from falling rock by a young worker named, in the story, Stephen Brent. The grateful contractor takes the young man under his wing and trains him to be an engineer. Some years later Brent is chief of construction of the Overland Bridge. The worthless son of the contractor passes through cement that has been condemned as unfit for use and you are told that the bridge collapsed. The hero assumes the blame, leaves the daughter and her father and takes up life again under another name. He rises rapidly from laborer to foreman and falls in love with the daughter of his new boss. The final climax comes when he foils an attempt at blackmail and saves the girl from a falling building in a sandstorm.

THEATRES FOR SALE

CHAIN OF THREE in one of the largest towns in Wisconsin. Absolutely the best proposition which has been placed on the market this year. Have been clearing, under present management, $75,000 to $100,000 per year. Includes one building which cost close to $200,000 to build. Long time leases on others at very reasonable rentals. All are equipped with the very latest appliances. Bartolas, washed air ventilating systems, etc. Best locations in the City. Offered at a sacrifice price of $250,000 on account of owner's health. Will consider gilt edged securities as part payment.

OTHER THEATRES in six Northwestern states at prices from $1,000 to $75,000 Investigation solicited.

THEATRE SERVICE COMPANY, INC.

341 Loeb Arcade **Minneapolis, Minnesota**

Only An Average Western—See It First

Box Office Analysis for the Exhibitor

William Russell in
"DESERT BLOSSOMS"
Fox

If Westerns are very popular with your people and they are not over critical, then you have a fair chance of putting this one over. But don't make a fuss about it. Just run it in and the chances are that it will hold attention. If your patrons demand something in the way of a story or character work, then this is not the picture for you.

See it first if you decide to run it, and past productions of this type will be your exploiting guide. Put the soft pedal down and don't make a fuss or you will lead them to expect more than you can deliver. Speak about the sandstorm in the desert, the falling house, and mention the star. Lay off the title, for it has little or nothing to do with the picture.

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"Sink or Swim"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Snub" Pollard introduces a new life saving device which consists of a folding canoe that is shot from the mouth of a cannon. Marie Mosquini plays the part of the drowning girl in "Sink or Swim." Noah Young is the heavy life saver, and "Snub" is his assistant. They work together. Noah throws them in and "Snub" saves them. The money is divided. The life saving device is then introduced, but it fails to work and "Snub" makes frantic efforts to reach Marie. The finish has lots of action and is quite funny. As a whole "Sink or Swim" is an amusing and entertaining single reeler with plenty of splash stuff and some good business. While not equal to the best of the Pollard series, "Sink or Swim" is above the average as an amusement offering.

"Friends of Man"—Kineto

Type of production.....1 reel animal

The uses of animals and birds and the various services that they rendered in the war is the subject of this instructive reel. Horses are shown being trained for war. Dogs, too, are acquainted with gun fire before being sent upon the field of battle. Wounded animals are well cared for, and are removed from the field of conflict in specially built ambulances. In the hospital trained veterinary doctors remove the splinters of shrapnel. Dogs, camels and donkeys are used to carry munitions under shell fire, and pigeons are trained as messengers of the air. Animals are always attractive on the screen, and this single reel will make an instructive and amusing program filler.

"Free and Easy"—Mermaid—Educational

Type of production.....2 reel comedy

Campers on a vacation and some good stunts with a trick flivver make up the business for this fairly amusing comedy. Eggs are fried on the hot engine, and coffee is percolated in the radiator. All the comforts of home are fitted into the Ford car and these gags can be relied upon to produce the majority of the laughs that this one will get. Some of the stunts are original, and the rest are handled in a way that makes them seem new and funny. The action and business of this one will hold the attention of the average audience and amuse the great majority of your patrons.

"The Pickaninny"—Hal Roach—Pathe

Type of production.....2 reel comedy

"Sunshine Sammy," the little colored comedian who has appeared in the past with "Snub" Pollard and Harold Lloyd, makes his bow as a feature player in this two-reeler. "Sunshine Sammy" plays the part of a grocer's boy who takes the afternoon off to do a little fishing. Here he meets the city campers and shows them how to catch fish with a bent pin. Then one of the campers goes hunting and dresses up in a bear skin, but runs when he sees a real bear. Confusion follows. "Sunshine Sammy" hasn't very much of a part in this comedy, and most of the fun is produced in co-operation with the other actors. The gags are not original and the comedy work is handled in a very ordinary manner.

"Santa Fe—The City Different"—Burton Holmes—Paramount

"Santa Fe—The City Different," is one of the best little travel reels that Burton Holmes has made in a long while. Besides being pictorial, it contains a historical interest that is well worth recording. Scenes of the annual Santa Fe pageant are recorded. American Indians of all parts of New Mexico are gathered here in tribal dress and do their famous dances before the eye of the camera. Intimate close ups of this rapidly dying race are inserted in various parts of this reel. Details of their costumes, both of men and women, are also shown. Views of Santa Fe, which is the capital of New Mexico, and is supposed to be the second oldest city in the United States, are included in this amusing and very fascinating travel reel.

"Assorted Heroes"—Campbell—Educational

Type of production.....2 reel comedy

"Assorted Heroes" is built almost entirely of kid stuff. Half a dozen kids, a mother, father, dog and monkey complete the cast. The action wanders between the parents, children and animals, and the comedy business is divided among them. Most of the gags have been done before in many variations and outside of the interest that children on the screen can get, this comedy has little that is funny and is only mildly amusing. A motor boat rescue is staged at the climax. The clever dog runs the boat while the good boy fights with the bad fellow on the stern. Many of the shots in this two reeler are poorly photographed, showing the wires that move the animals and control the props.

"Heart Breakers"—Star—Universal

Type of production.....1 reel comedy

"Heart Breakers" presents the triangle type of comedy in which the heavy is the bad man seeking the hand of the girl, and the hero is forced to disguise as a woman in order to see his sweetheart. The father is determined that Count MacAroni marry his daughter, while at the same time he is paying attention to the hero disguised as a girl. The climax shots are taken along the beach, and it is here that the count refuses to rescue the girl, and the hero loses his wig in saving her. The business in this single reeler is ordinary and the comedy mildly amusing. Florence Gilbert plays the girl and Cliff Bowes is the hero, while Rex de Rosselli and William Irving take the parts of the count and the father.

"Rambles 'Round Rio"—Kineto Review

Type of production.....1 reel travel

The U. S. "Idaho" steams into the Rio Harbor, and the marines take a little shore leave to visit the surrounding country. The camera follows them to Tijuca, Sylvester, Nicheroy and the Paquata Island. Views of interest and some beautiful panoramas are included. Some splendid soft focus effects of palm trees along the coast and rivers are recorded in this single reeler. Most of the shots are well composed and present a good deal of atmosphere. "Rambles 'Round Rio" is a pretty little reel and makes a quieting and refined program filler.

Short Reels

"The Hustler"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Snub" Pollard and Marie Mosquini are the chief comedians in this single reel comedy based upon the methods of bootlegging. In spite of some custard pie action and a good deal of slap stick "The Hustler" is quite funny. The action is swift and the gags follow one another with gunfire rapidity. No time is lost. "Snub" is discovered painting a fence, and by mistake he paints a man in a Palm Beach suit black. He escapes and decides to spend his nickle for ice cream but his check is ten cents. In the park "Snub" happens to lean against a large tree and by mistake presses the spring. The front of the tree opens up disclosing a first class bar. Customers appear and soon "Snub" does a lively business until the cop appears. Then the chase begins. This is a good comedy above the usual, and will amuse the average audience.

"Teddy's Goat"—Century—Universal

Type of production.....2 reel comedy

Teddy, the clever dog, is hitched to a milk cart in this animal comedy. Bud Jamison plays the milkman and gets forty quarts of milk from his goat which he bottles and delivers to the doorsteps of his customers. The rival plots to injure his trade by squeezing lemon into the milk, but the dog replaces the sour bottles with fresh ones. A little love interest is introduced between the milkman and a maid. But the cop on the beat has also been paying attention to the same girl, and a bit of comedy conflict takes place. In the end the milkman wins and they start out on their honeymoon in the milk cart pulled by the dog. The action is breezy and the animal interest amusing. The dog is good and will please the average audience with his various stunts.

Pathe Review No. 133

Type of production.....1 reel magazine

An interesting feature of the above review is the slow-motion presentation of the world's greatest tennis players in action. Tilden and Johnston are shown in "slashing" games. Singles and doubles are illustrated in both normal and slow motion. The action in these shots is amazing, graceful and very amusing. The nature section of this review is devoted to hunting wild turkeys. The hand colored section shows some of the hot bubbling pools in Yellowstone National Park. The travel section is devoted to views of Malaga, Spain, the oldest seaport in Europe. The photography is good throughout, and the subjects presented are above the average in interest.

"Peter Points the Way"—Y. M. C. A.

Type of production.....5 reel educational

"Peter Points the Way" was produced by the Baumer Films, Inc., for the Industrial Department of the International Committee of Young Men's Christian Association, in cooperation with the Educational Service Committee of the National War Work Council. The story, which tells of the various services that the Y. M. C. A. renders to arriving immigrants, was written by George Jay Zehrung, who has charge of the distribution of Y. M. C. A. films. Besides presenting some good propoganda for the "Y," "Peter Points the Way" presents a picture of Americanization that should prove useful in educational showings before foreigners. The government officials allowed the actors to pass through the routine required of foreigners arriving third class at Ellis Island. The details of inspection and medical examination are clearly shown. A good many stock inserts are included, such as shots of the war zone, New York harbor, aeroplanes, blimps, large steamers and skyscrapers. The story that ties together the work of the "Y" dealing with arriving immigrants and their Americanization is slight though sufficient to hold the average interest. This production is ideal for educational and non-theatrical showings.

"The Wolf and the Kid"—Aesop's Fable—Pathe

Type of production.....1 reel animated cartoon

"The Wolf and the Kid" is one of the funniest of the series. The pen and ink characters created by Paul Terry are really alive. While their forms are animal, their actions and vanities are very human. This human element grows stronger and more captivating with each number of the series. The laughs also grow proportionately. The above fable tells us a little story of a kid and a goat and a very hungry wolf. The cop flirts with the maid and allows the kid to play with his whistle. In the woods the wolf meets the kid, and he is just about to eat him when the kid begs for a tune upon the whistle. As this is a last request the wolf sees no objection and begins to blow the alarm. Justice is then handed out and the moral is presented. This is one of the funniest of the series of Aesop's Fables, and will do well before any audience. It will register a good many laughs and make a very entertaining program filler.

"The Yellow Streak"—Cyclone Smith—Universal

Type of production.....2 reel western

"The Yellow Streak" is the fourth of the series of "The Return of Cyclone Smith," starring Eddie Polo. Plenty of riding, fighting, abducting and rescue work go with this one. The story runs true to form for this type of production. The hero saves the girl in a well staged runaway and takes a job on the ranch. Here he is accused of having a yellow streak because he allows the boys to play tricks with him. However, it takes him very little time to warm up, and he goes after the horse thieves who plan a little revenge and run off with the girl. After some good fight shots, the outlaws are captured and the girl saved. This is an average number of "The Return of Cyclone Smith" series presenting some good action and a fair amount of interest.

"Shake 'Em Up"—Hal Roach—Pathe

Type of production.....1 reel comedy

Mexican bandits, a captured Senorita and a daring hero are the subject of this very funny Hal Roach single reeler. Every once in a while an earthquake shuffles the characters and creates new business. "Snub" Pollard is the hero in the role of "The Mysterious Rider," and Marie Mosquini is the beautiful Senorita Teresa Tamale. General De Gumbo has captured the lady and has placed her in a circular fort with a moving guard of soldiers about her. At the most unexpected moments the earthquake occurs and throws the guard to the ground. In the village square shock absorbers in the form of pillows are sold freely. Some very original business and a lot of amusing comedy work is presented in this single reeler. "Snub" Pollard has some very clever business and puts over a good many laughs. The photography is good and the effects of earthquake shocks well interpreted. As a whole this is one of the very best single reel comedies that Hal Roach has made this season.

Wid's Xmas Edition

OUT DEC. 25

WATCH FOR IT

"He looks like a tenderfoot and he talks like a tenderfoot, but he ain't no tenderfoot."
William Fox
presents
TOM MIX
in
TRAILIN'
A Different Tom Mix and a Different Mix Picture
Story by
Max Brand
Directed by Lynn Reynolds

The BRADSTREET of FILMDOM

VOL. XVIII No. 77

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The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XVIII No. 77 Sunday, Dec. 18, 1921 Price 25c

Copyright 1921, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

Joseph Dannenberg, President and Editor; J. W. Alicoate, Treasurer and Business Manager; J. A. Cron, Advertising Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00. Subscribers should remit with order.

Address all communications to WID'S DAILY, 71-73 West 44th St., New York, N. Y. Telephone, Vanderbilt 4551-4552-5558.

Hollywood, California: Editorial and Business Offices, 6411 Hollywood Boulevard. Phone, Hollywood 1603.

London Representative: W. A. Williamson, Kinematograph Weekly. 85 Long Acre, London, W. C. 2.

Paris Representative: Le Film, 144 Rue Montmartre.

Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

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News of the Week in Headlines

Monday

Realart sales force let out, presaging consolidation with Famous Players.

Blumenthal-Rachmann differences with Famous Players over German films end with new contract.

London reports Lord Beaverbrook's proposed visit here may have to do with British producing organization.

Tuesday

Realart stars may go over to Famous Players' program.

Metro to close down studio for three months. Releases as far ahead as September ready.

Ernst Lubitsch and Paul Davidsohn sail for America.

Sir William Jury renews contract for Metro distribution in England. R. A. Rowland buys "L'Atlantide."

F. E. Adams and P. C. T. officials leave for home.

Wednesday

Richard A. Rowland's future plans undecided.

F. I. L. M. Clubs and M. P. T. O. of New York working out new arbitration standards.

Frederic G. Lee becomes chairman of Famous Players' finance committee.

Thursday

Harry Carey, Eddie Polo and Eileen Sedgwick leave Universal.

Mary Pickford and Douglas Fairbanks leave for West in a few days. May make "The Florentine Lovers" in Italy.

E. T. Peter denies Alabama exhibitors turned against M. P. T. O.

Friday

Carl Laemmle and Universal officials meet President Harding. Speculation whether visit has to do with Will Hays heading new producer-distributor organization.

M. P. Commission to ask legislature for more funds.

Oscar A. Price leaves Associated Producers in Spring. May head new producing and distributing organization.

Rental tax ceases to be effective by Jan. 1.

John Cecil Graham, Paramount European representative, optimistic over foreign outlook.

Saturday

Realart exchanges may be bought by F. C. Quimby and J. S. Woody for independent distribution.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Mix's Best Picture With The Grand Canyon For Backgrounds

Tom Mix in
"SKY HIGH"
Fox

DIRECTOR ..... Lynn F. Reynolds
AUTHOR ..... Lynn F. Reynolds
SCENARIO BY ..... Lynn F. Reynolds
CAMERAMAN ..... Ben Kline
AS A WHOLE.....The best picture Tom Mix ever made; thrills and unusual locations great
STORY.....Suffices as provider of stunts; absurd of itself, but it makes a fine picture just the same
DIRECTION.....Stages some fine thrills and creates effective suspense; conclusion a little abrupt
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Natural
STAR.....They'll like him better than ever after this
SUPPORT.....Eva Novak suitable leading lady; Sid Jordan good type; others adequate
EXTERIORS ..... A scenic treat
INTERIORS ..... Few
DETAIL ..... All right
CHARACTER OF STORY.....Immigrant inspector trails smuggled Chinamen to Grand Canyon, incidentally bunking into romance
LENGTH OF PRODUCTION.....4,546 feet

Regardless of improbabilities and coincidence that make up the plot, Tom Mix's current production is the best he has ever offered and one of the finest stunt pictures ever seen. The company went to Grand Canyon, Arizona, to make the production. The result is an unusual treat in the way of backgrounds and the various shots of this spot of natural beauty would make a scenic reel of themselves.

The action, for the most part, is staged among the cliffs of the canyon, and the star's maneuvers on dangerous precipices is likely to cause shortage of breath and quite certain to bring them to the edges of their seats. He plays around the treacherous looking places with an ease that makes it all the more exciting. A fight on a narrow ledge, some spectacular riding over almost perpendicular trails, and the usual but nevertheless excitement providing escapes and rescues are only a few of the stunts that make "Sky High" a knockout picture of its kind.

The Fox organization claims to be the first to have taken motion pictures of the canyon from an airplane. Recently some of the scenes were a feature of the Fox News and now some new shots are incorporated in Mix's picture. There is one especially fine shot that seems almost too impossible to be the real thing, but there doesn't seem to be anything false about it, and that is where one plane flies low enough between the cliffs to drop Mix into a river.

The photography throughout is splendid and there are many fine long shots of the canyon in spite of the vast space and the long range necessary. The cameraman deserves no small amount of credit in connection with the success of the picture. Director Reynolds creates an effective suspense and works up to a fine climax that ends a little abruptly, although this is no serious matter.

Mix is an inspector of immigration, on the trail of some Chinamen who are being smuggled into the country by Halloway, whose ward, Estelle, is lost in the canyon while en route to Halloway with a party of friends. Mix has joined the smuggling band, his identity unknown to them, for the purpose of getting the head of the ring. Mix comes upon Estelle and rescues her from drowning when she falls from a cliff. How the smugglers learn who Mix really is and it develops that Eestelle's guardian is the head of the band all comes in the course of events, with Halloway going to jail while Mix promises to take care of Estelle always.

Worth All The Advertising And Publicity You Can Give It

Box Office Analysis for the Exhibitor

Of all the western thrillers you can go sky high wtih "Sky High," and if they have ever liked Mix they'll rave about his latest. The production boasts of unusual backgrounds and there is continuous action and some very fine stunts provided by the star. Talk about the thrills he puts over and be sure to mention the airplane sequence. It is particularly worth while seeing.

Play up the fact that the production was made in the Grand Canyon. The opening titles of the film give some interesting facts about the canyon and make the picture all the more interesting. Promise them "Sky High" is Mix's best so far, and that ought to be enough to bring them in. A trailer shown prior to the regular date ought to be fine advertising and stills in the lobby also effective. Give it a good boost. It deserves it.

The Picture That Has Everything

"CONCEIT"

Directed by Burton George

From the story by Michael J. Phillips

Experts in all the picture arts were engaged to perfect this unique creation—

Second of the Supreme Selznick Six—

Of which "A Man's Home" was the first.

A mere suggestion of the dazzling variety of scenes and situations in this mammoth production

LEWIS J. SELZNICK

presents

"CONCEIT"

a titanic drama which sweeps you across vast distances, through cities and over snow-capped mountains.

Capable Cast And Effective Direction Make Interesting Picture

Wallace Reid, Gloria Swanson and Elliott Dexter in
"DON'T TELL EVERYTHING"
Paramount

DIRECTOR ..... Sam Wood
AUTHOR ..... Lorna Moon
SCENARIO BY ..... Albert Shelby LeVino
CAMERAMAN ..... Al Gilks
AS A WHOLE.....Careful treatment and general pictorial attractiveness make it quite acceptable
STORY....Familiar drama based on marital troubles kept from becoming commonplace through good judgment
DIRECTION.....Very good; makes old plot interesting and intersperses comedy bits at opportune moments
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Effective
STARS.....Gloria Swanson and Wallace Reid perform pleasing duet with Elliott Dexter looking on for the most part
SUPPORT.....Dorothy Cumming does very well; none other of importance
EXTERIORS ..... Satisfactory
INTERIORS ..... Good
DETAIL ..... Effective
CHARACTER OF STORY....Two women in love with the same man fight for his love with the one, his wife, finally successful
LENGTH OF PRODUCTION ..... 4,939 feet

If it happened that you got into your seat just after the introductory titles had been run off and you weren't aware that Sam Wood directed the picture, you would probably go out fully impressed that "Don't Tell Everything" was a DeMille production. In the first place the story is the kind that DeMille's name is so frequently associated with and the production bears many of his characteristic touches.

Sam Wood has taken an ordinary drama of the marital troubles variety and transformed it into an interesting and pleasing feature rather above the average. The direction is subtle and not overdrawn. A little less than five reels is consumed in the telling of the story and even with Gloria Swanson, alone, to look at, it wouldn't be likely to become tedious. But then Wallace Reid is her good looking partner, and incidentally, the role is the most appropriate he has had recently. He is always at his best where farce is brought into play with just a touch of satire. Elliott Dexter is also in love with Gloria, but she is in love with Wallie, so Dexter is a nice fellow and steps out of the running. Anyway it is to be a triangle and not a quadrangle, Dorothy Cumming making up the third angle when she decides that she wants Wallie, not knowing that he is already married to Gloria.

Dorothy Cumming has a very decent acting role and she makes fine use of the opportunities. There are some very worth while comedy twists, including that in which the jealous Gloria, in looking over fiance Wallie's photo album, finds pictures of her hubby-to-be with other girls. His explanations suggest the title "Don't Tell Everything." The titles are good and a fair philosophy contained in some, notably "There are no game laws in the man-hunt and it's always open season."

Right after being married and planning to keep it a secret Gloria and Wallie quarrel because Wallie suggests spending the honeymoon at Dorothy Cumming's log cabin. So Wallie goes alone. Then friend Elliott Dexter persuades Gloria to enter the campaign and win Wallie away from the sportswoman-vampire Dorothy. How Gloria vamps her own husband and the other lady learns that her Romeo is already married, takes place in the cabin.

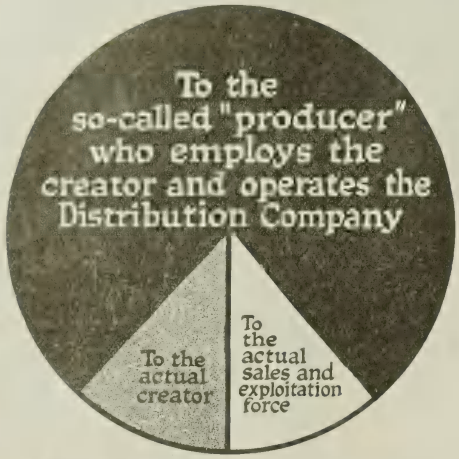
Fine Stellar Attraction And Production To Talk About

Box Office Analysis for the Exhibitor

Besides booking a picture that ought to satisfy a large majority and prove a pleasing entertainment, there are fine exploitation ideas made possible by both the title and story of "Don't Tell Everything," especially through the use of catchlines. Say: "Here's a new kind of vampire—the sportswoman. See how she does her vamping with a fishing pole. It's the latest. See 'Don't Tell Everything,' starring Gloria Swanson, Wallace Reid and Elliott Dexter." Or, "Moral: Don't let your fiancee see your old photograph album or you'll get yourself in trouble. See 'Don't Tell Everything' and you'll understand."

The star combination should be a drawing card, and some attractive stills for lobby display will help get them interested. You can make promises for the pictorial side and give Sam Wood the credit he deserves for making an interesting picture of very trite situations.

The Exhibitor's Dollar



How is It Split?

EXHIBITORS are showing exceptional interest in the method of operation of Wid Gunning, Inc.

I don't blame them.

It's about time the exhibitor began to ask, "Where does the dollar I pay for film rental go? How is it divided in New York?"

It is a vitally important question—for, as sure as black is black and white is white, where that dollar is wasted, where it is diverted from those who rightfully earn it—sincere, constructive business methods are barred at the threshold of the picture industry, creative, enthusiastic, ambitious production ideals are KILLED.

That is as eternally true as gospel.

Read it over again and let it sink in deep.

Three months ago I could have answered the exhibitor's query about his dollar without a second's hesitation.

"Seventy cents of your dollar," I could have told Frank Rembusch, for example, "goes to a lot of swivel chair warmers in New York who have no harder work to do than Le-Paging themselves to their titles. About fifteen cents more goes to actually pay the sales force. The other fifteen cents goes to the actual creator of the film you are showing—and this poor individual is probably being pursued day and night by his banker because it is so much trouble to get money out of a distributor that no producer can ever stay on the same side of the street with his banker.

"The producer can't even claim independence and works with the enthusiasm of a sweatshop laborer being scared to death he might put into his task a new idea which he would prefer to save for the day when he will be producing independently."

That is the answer I could have given three months ago.

In sum and substance I could have said—Your dollar does every thing but encourage the creator of better motion pictures, everything but foster more efficient operation, everything but inspire real showmanship brains.

And you know it!

Robert E. Welsh

SALES-SERVICE-EXPLOITATION
Wid GUNNING Inc.
CO-OPERATION

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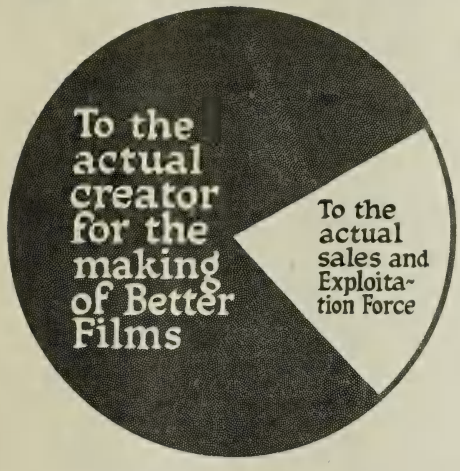
1235 Vine St. . . . Philadelphia
1201 Liberty Ave. . . . Pittsburgh
284 Turk St. . . . San Francisco
2024 Third Ave. . . . Seattle
3617 Washington Ave. . . . St. Louis
[illegible] Thirteenth St. . . . Washington

Giving the Lion's share



to the Lions

WHEN Wid Gunning came East to take over the reins of his distributing organization I heard something about his plans to let the workers share the profits which they created.

I didn't enthuse much—five years as managing editor of Motion Picture News had made me just about twice as callous and cynical as the average exhibitor when it came to policy announcements.

Then I heard the message from Wid Gunning personally, I met the men who compose his organization, I journeyed into the field and saw the men on the firing line—

AND I MADE A STARTLING DISCOVERY.

I found a new division of the exhibitor's hundred cents, of *your* dollar.

Seventy cents of every dollar you pay Wid Gunning, Inc., goes back to the man who inspired and made the picture that flashes on your screen. It is his just reward, and it is his inspiration to go out and make finer, better, greater motion pictures—*for your screen.*

Not a cent goes to a swivel chair warmer

Every penny of the balance goes to the men who create the exploitation and build showmanship value around the production, the men who actually do the work of selling and distributing it.

Every resident manager for the Wid Gunning organization, every salesman who calls at your box-office, has it within his own power to determine the share of profis that shall be his.

Every man who talks Wid Gunning to you is a partner of Wid Gunning. If he can't measure up to that position in *ability and integrity*—he doesn't belong with Wid Gunning, Inc., and he won't be there tomorrow.

Is it any wonder that the leading production brains of the industry are discussing the future with Wid Gunning today?

Is it any wonder that the most able exploitation effort of the industry is allying itself with Wid Gunning productions?

Is it any wonder that the top notch managers and salesmen are seeking an opportunity to become partners with Wid Gunning?

If all the field knew the dollars and cents which that partnership means the doors wouldn't hold the onslaught.

And is it any wonder that exhibitors, as they finger that dollar before it starts on its way to New York, are saying:

"My present and future depend on a stable supply of *better* motion pictures, at prices based upon *efficient* distribution. I'm paying my money where I make my money—out of the picture on the screen and the exploitation with it. I'm quitting the furniture business—and I never did like swivel chairs anyway."

Neither do I.

Robert E. Welsh

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	19 Piedmont St	16 North Fourth St	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Avenue	New York City
Cleveland	607 Film Exchange Bldg	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	284 Turk St.	San Francisco
Dallas	1812½ Commerce St	2024 Third Ave	Seattle
Denver	1714 Broadway	4617 Washington Ave	St. Louis
Detroit	143 East Elizabeth St	525 Thirteenth St., N. W.	Washington

Wid Gunning Inc — Sales-Service-Exploitation — Co-operation

A Familiar Unhappy Theme That Progresses Toward Happy Ending

William Christy Cabanne's
"AT THE STAGE DOOR"
R-C Pictures

DIRECTOR ..... Wm. Christy Cabanne
AUTHOR ..... Wm. Christy Cabanne
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE...Picture of stage life will thoroughly please folks who like such atmosphere
STORY.....Very familiar and unconvincing situations, but lead up to happy ending
DIRECTION....Smooth and satisfactory but might have made better effort to cover up inconclusive bits in early reels
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
PLAYERS....."Billie" Dove very pleasing to look at; Miriam Battista good in small part; Huntley Gordon suitable leading man
EXTERIORS ..... Few
INTERIORS ..... Good
DETAIL ..... Adequate
CHARACTER OF STORY.....Girl leaves home and becomes chorus girl when sister steals her sweetheart
LENGTH OF PRODUCTION.....About 6,300 feet

William Christy Cabanne's latest is sure to satisfy folks who delight in pictures with an atmosphere of the stage. For them the hackneyed situations and unconvincing twists will not prove annoying. As far as production is concerned, the picture is of average calibre, and the stage sequences have been done with a good deal of realism, particularly behind-the-scenes shots. And then "Billie" Dove is pleasing to look at and does rather well in a dismal sort of role. Occasionally she is photographed to poor advantage, usually in close-ups that are held too long.

A little better effort might have prevented the events in the early reels from being so inconclusive, particularly that in which the selfish girl steals her sister's sweetheart. There is another instance of this in one of the concluding reels when hero Huntley Gordon, as the rich Philip Pierce, asks "Billie" Dove, now a chorus girl, to marry him, completely neglecting to mention that he already has a fiancee. He further complicates matters by participating at a reception in honor of his forthcoming marriage to the society girl. Of course this heaps on a little more sadness for "Billie" Dove and breaks all her good resolutions about remaining "different," and incidentally puts off the happy ending for another reel.

Some attempt has been made to inject a strain of comedy to relieve the unhappy theme and in this connection Viva Ogden, who will be remembered as the gossip of "Way Down East," plays the theatrical boarding house mistress. She is comical in appearance and actions, but Billy Quirk, as her comedy partner, fails to strike a single humorous note even in the titles that indicate his lisping.

Mary and Helen Mathews are the children of a widow. Helen is selfish and Mary gives up everything to her. Helen takes Mary's sweetheart from her, so Mary goes goes to New York and becomes a chorus girl. Holding herself aloof from the pitfalls of the stage, she makes loyal friends. Others of the chorus plan to kidnap her and force her to participate in a wild revel. Philip Pierce, a rich man, rescues her, falls in love with her and proposes. She accepts. She is heartbroken when she learns he is betrothed to a society girl. He explains that the engagement was not of his making, breaks with his fiancee, who is satisfied with the arrangement, and Philip and Mary are married.

Will Do Nicely If They Like Atmosphere of Stage

Box Office Analysis for the Exhibitor

Regardless of its shortcomings and weakness of story, "At the Stage Door" will likely prove a popular offering because the public is susceptible, more or less, to pictures containing an atmosphere of the stage, and in Cabanne's latest there is plenty of it. The title and posters will assure you of all the "flapper" trade especially and catchlines also will get them in. "Mary was a chorus girl who was 'different.' Did it pay? See for yourself in William Christy Cabanne's story of stage life at the blank theater—'The Stage Door.'"

An orchestral accompaniment is almost necessary to put the picture over properly. An appropriate musical score will have a lot to do with their liking the picture. The majority will be satisfied with it, and unless you know your folks to be critical and not in favor of stories dealing with Broadway life, then you ought to make it go.

An Improvement, But Ray Still a Better Actor Than Director

Charles Ray in
"R. S. V. P."
Asso. First Nat'l Pictures

DIRECTOR ..... Charles Ray
AUTHOR ..... Rob Wagner
SCENARIO BY ..... Not credited
CAMERAMAN ..... George Rizard
AS A WHOLE....Quite bright in spots but comedy stunts lose some of their effectiveness through too frequent repetition
STORY.....Gives star new role but he applies a good many of the usual Ray-isms
DIRECTION.....Might have made it more continuously funny by omitting unnecessary in and out scenes; some good touches
PHOTOGRAPHY ..... Usually good
LIGHTINGS ..... All right
STAR.....Manipulates direction and acting to better advantage this time
SUPPORT.....Jean Calhoun pleasing but doesn't screen so well; Harry Myers suitable; others all right
EXTERIORS ..... Unimportant
INTERIORS ..... Suffice
DETAIL ..... Ample
CHARACTER OF STORY.....Trials of a young artist with lots of ambition but little cash
LENGTH OF PRODUCTION ..... 5,630 feet

Judging from the laughs accorded Ray's latest at its Strand showing, it would seem that they were well pleased with "R. S. V. P." It is a big improvement over "Two Minutes to Go," but Charlie can make much better pictures by just doing the acting himself and leaving the direction to someone else.

The story gives the star a role somewhat different from anything he has had previously. Instead of a rube or football player, this time he's an artist. The plot isn't an unusually comical one, but Ray has managed to inject a good deal of humor into it, and through his own mannerisms manages to make it satisfying for the most part.

The comedy might have been made considerably more continuous by a little more careful cutting that would eliminate some superfluous in and out shots. A bearded gentleman who makes one or two appearances is the only slightly ambiguous connection with the story.

Betty Plimpton returns from several years at college and is anxious to know if Richard Morgan (Ray) remembers her. His Aunt informs her that he insists upon becoming an artist and gives Betty the address. Richard, failing to recognize his childhood playmate, assumes that Betty has come in answer to his ad for a model. She allows the assumption and Richard is inspired to make a fine picture.

Then the best part of the feature takes Richard and his pal Benny to a reception at the home of the Fieldings, where they are surprised to meet Betty whose real identity they don't yet know. How Richard and Benny manage to get in, both on one invitation, how they share a frock coat and finally become so suspicious in their actions that the elder Fielding takes a hand in things, provides a good many laughs, ending, of course, in the romance between Betty and Richard.

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It Ought To Satisfy, Especially Ray "Fans"

Box Office Analysis for the Exhibitor

Charles Ray in
"R. S. V. P."
Asso. First Nat'l Pictures

If you heard some unfavorable remarks about Ray's last picture—"Two Minutes to Go," it would be well to do a little talking about this one and secure a reinstatement for the star in your patrons' favor. You can be pretty sure they will like "R. S. V. P." a whole lot better. The title has little connection with the story, but that is nothing new for titles, so you will have to use catchlines to let them know what it is actually about. Be sure to mention that in this one the star is a struggling young artist who is too proud to admit defeat or something to that effect.

Folks at the Strand seemed to get a whole lot of enjoyment out of the reception sequence in which Harry Myers (they'll remember him if you have shown "The Connecticut Yankee") and Ray go "50-50" on a frock coat. There is some really worth while comedy in this bit, and the piece moves along nicely once they get out of the studio. Then the fun begins.

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Weak Story Material In Wanda Hawley's Latest

Wanda Hawley in
"THE LOVE CHARM"
Realart

DIRECTOR ..... Thomas N. Heffron
AUTHOR ..... Harvey O'Higgins
SCENARIO BY ..... Percy Heath
CAMERAMAN ..... William Collins
AS A WHOLE.....Another Cinderella story, unconvincing and only mildly amusing
STORY.....Contains little action and a poorly developed plot
DIRECTION.....Allows much over acting. Many scenes padded and comedy work all done before
PHOTOGRAPHY.....Straight work with some nice shots
LIGHTINGS ..... Not all clear
STAR ..... Pleasing but has done better
SUPPORT ..... Adequate
EXTERIORS ..... Fair
INTERIORS ..... Satisfactory
DETAIL ..... All right
CHARACTER OF STORY.....Cinderella girl mistreated by relatives wins love of prize man in contest with her ambitious cousin
LENGTH OF PRODUCTION ..... 4,540 feet

"The Love Charm" is built on the old triangle where two girls, one bad and flirtatious, and the other poor and good, both play for the love of the rich young man. The hero is given no good qualities, and nothing is told about him except that he is the leading banker in the small town and has fond memories of his mother. The big idea comes where the Cinderella girl learns about his mother, and after stealing a photograph from the family album manages to dress in a similar fashion. This is the charm that wins for her the love of banker who, as a title tells you, is the matrimonial prize of the town.

While the story does not provide for much action, it does give the star a chance to dress like a poor orphan girl and suddenly change over into a gay vamp. The climax shows how a girl who is naturally modest and refined makes a spectacle of herself with jazz and vulgarity in order to kill the love she has won and thus sacrifice herself for her cousin.

The director has kept the star in the foreground, but has allowed her to overact in many of the scenes. The comedy work, however, is well planted and a few good touches included. Cutting would greatly improve some of the scenes which fail to hold the attention.

Wanda Hawley is best in the scenes where she plays the reckless vamp. The poor girl stuff lacks humor and has little charm. Mae Busch does some very good work in the part of the gay cousin, and presents a neat bit of characterization. Sylvia Ashton is amusing as the ambitious mother, and Warner Baxter plays the leading male role.

The story allows the star to play the part of the poor relation who is used by her ambitious aunt as a household drudge. She falls in love with a young banker and steals a photograph of his mother from the family album. Dressed in a similar costume she charms him, but her aunt insists that she give him up so that her daughter may marry him. This she does by making a show of herself at a jazz party. But the next morning he finds out this attempt at sacrifice and proceeds to win her all over again.

Use Star's Name And Play Up Title

Box Office Analysis for the Exhibitor

The star has quite a few admirers who can always be counted upon. Use her name and play up the title "The Love Charm.' Do not promise them too much in the way of a story for there might be some comebacks. Mention some of the scenes, such as the midnight bathing shots and the jazz party, but lay off the psychology of love idea that is presented.

Mention the atempts made by the fat lady to reduce. They will get a laugh and will amuse the lean as well as the fat. Something like this in the way of catchlines may help to attract: "Is the old-fashioned girl coming back and are the vamps out of style? See 'The Love Charm.'" Or "Is there such a thing as a 'Love Charm?'" or "See how a love-stricken maid weaves a web of charm to win in the game of hearts."

OH, BOY, WHAT A PICTURE!

"IF YOU CAN'T CLEAN UP ON THIS PICTURE LET SOME OTHER FELLOW RUN YOUR HOUSE. OH, BOY, WHAT A PICTURE! IF YOU LET THE OTHER FELLOW GET IT YOU'RE TO BLAME."

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— VARIETY —

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It has been well done, so well, indeed, that big time and small time audiences alike will find it full of delightful incidents, good acting and the eternal appeal of unquenchable youth."
— N.Y. MORNING TELEGRAPH —

"ONE OF THE BEST PICTURES OF THE YEAR!
A human interest story that will sweep the country."
— N. Y. GLOBE —

"A 'BABE RUTH' IN THE LAUGHTER LEAGUE!"
— N.Y. TELEGRAM —

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'School Days' is good for a lengthy and prosperous life."
— N.Y. EVENING WORLD —

Plenty Of Laughs And All Around Good Comedy Offering

Gladys Walton in
"PLAYING WITH FIRE"
Universal

DIRECTOR ..... Dallas Fitzgerald
AUTHOR ..... J. U. Gilsy and Wm. M. Clayton
SCENARIO BY ..... Doris Schroeder
CAMERAMAN ..... Milton Moore
AS A WHOLE ..... Sparkling comedy that ideally suits star and is consistently amusing; titles great
STORY ..... Original bit of entertainment; laughable business that ends in fair melodrama
DIRECTION ..... First rate; shows excellent judgment in variety of locations and backgrounds
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR ..... Best thing she's done in quite a while
SUPPORT ..... Kathryn McGuire very pretty; Eddie Gribbon fine in "tough guy" role; others all good
EXTERIORS ..... Good
INTERIORS ..... Some the real thing
DETAIL ..... Satisfactory
CHARACTER OF STORY ..... Girl sheet music demonstrater tries to act like a "high brow" when she meets a man she loves
LENGTH OF PRODUCTION ..... 4,994 feet

Gladys Walton's current release is one of the best farce comedy entertainments that has appeared on the screen of late and it is by far the best thing the star has done—or had to do—in some time. She plays the part of demonstrater in a music shop and puts over a fine characterization of "Enid," who chews gum and dresses like a "Christmas Tree." Both in appearance and actions the star creates a laugh at every turn. She certainly has a fine idea of how the familiar type of "five and ten cent store" clerk acts.

Whoever is responsible for the titles surely deserves a good share of the credit for the comedy put forth, for despite their general atmosphere of "wise cracks," they are really funny and conspicuous in the number of laughs that they get over. Another feature of the titles is the splendid manner in which they apply to the pictures. They are very well matched.

The director has provided an agreeable variation in atmosphere starting off by showing the heroine at work in the Melody Music Shop, then at her lodging quarters, and an especially attractive bit is that in which Gladys takes a notion to be "high brow" and visits a fashionable beach resort. The melodramatic finale isn't at all necessary, but it brings things to a lively conclusion.

Eddie Gribbon does very well in the role of Bill Butler P. P. (professional plumber), who can't understand why Gladys doesn't appreciate his attentions. Harold Miller and Hallam Cooley are leading men and Hayward Mack is a suitable "heavy."

Enid Gregory "tickles the ivories" in the Melody Shop, perfectly content to be a minute ahead of all the other girls of her acquaintance. Then Janet Fenwick, society girl, whose father committed suicide under a cloud of disgrace, comes to board at Enid's boarding house—and Enid gets in close touch with "class."

At a seashore resort Enid meets her choice of man, Kent Lloyd, in company with Jack Taylor, the fellow Janet broke her engagement with following her father's disgrace. The way Enid helps Janet clear her dead father's name and the way she wins Kent for herself and patches up the difficulties between Janet and Jack complete the story.

Promises For Story And Star Should Be The Order

Box Office Analysis fo rthe Exhibitor

Nearly everyone should like Gladys Walton's latest picture and you can feel quite safe in making promises for it. If your folks like to laugh, then be sure to book this one and rest assured they will be satisfied. And say it is the best flapper role that the star has had lately. Her admirers and others as well, will agree that she knows how to handle this particular type in fine fashion.

There is nothing unrefined to hold you back, because the type of girl portrayed by the star is a familiar one and despite her probably unintentional vulgarity she is usually a very interesting study, and in this particular story given amusing situations and proper surroundings, she's entertaining. The title selected by Universal doesn't give a very good idea of what the story is about, so you can supply the necessary information through catchlines and stills in the lobby.

Production Values Missing But Good Heart Interest In This

"ASHAMED OF PARENTS"

Warner Bros.—State Rights

DIRECTOR ..... Horace G. Plimpton

AUTHORS.....Charles K. Harris and Adeline Hendricks

SCENARIO BY ..... Adeline Hendricks

CAMERAMAN ..... John Brown

AS A WHOLE.....Interesting and human story; production lacks values

STORY.....Lots of heart interest

DIRECTION.....Got a lot out of the sequences of the three old cronies who really are the feature of the picture. Some shots amateurish

PHOTOGRAPHY ..... Some of it very good

LIGHTINGS ..... Fair

PLAYERS.....Except for the players presenting the three old country cronies, very ordinary

EXTERIORS.....Some good locations in New England

INTERIORS ..... Suffice

DETAIL ..... Fair

CHARACTER OF STORY.....Shows what happens when a boy becomes ashamed of his shoe-cobbler father and his cronies who pay his way through college

LENGTH OF PRODUCTION.....About 5,000 feet

When they started making this one somebody must have told them to go slow in spending money. As a result, what would have probably been a mighty good picture if sufficient had been spent on it resolves itself into an ordinary sort of offering, chiefly because it doesn't contain the production values which high class houses have been accustomed to.

On the other hand the story has a wealth of heart interest, and even though the players are practically unknown in picture circles some mighty good work appears from time to time.

This is particularly true of the sequences showing the old cobbler of a little Connecticut village and his cronies. These three old men really make the picture possible as entertainment, for every time they are shown they are a real delight. Had the director cast the rest of the company with the same skill he would have had a mighty fine piece of entertainment, for the story has all the essentials of popular and heart appeal.

It tells of the old cobbler and his cronies putting up enough of their hard earned savings to send his boy to college. There he becomes a prig, is ashamed of his father and his friends, and doesn't want them to attend his wedding to the daughter of a rich and socially prominent lawyer in New York. They go, however, only to be embarassed. The girl, however, scenting something wrong, follows them back to the village, learns to love the cobbler, and in the end everything turns out all right.

Unfortunately the boy selected for the hero is awkward and seems camera conscious. The heroine is good to look at and at times is interesting. Her brother acts like he didn't know what a camera was. The direction of the three younger characters is very poor.

Should Be Good For Business In Other Than First Run Houses

Box Office Analysis for the Exhibitor

While this one may not break into the big first run houses because of its lack of production values, there isn't any doubt but that it will prove interesting material for other classes of houses. It doesn't belong in first runs, but neighborhood houses, and the smaller theaters in average sized towns will probably find it a money maker.

If you run a house of this type you can well afford to look at "Ashamed of Parents." The story, while containing all the homely elements of appeal, is well handled, and except for the weakness of a few in the cast is well done. Production values are missing. It is far from "dressed up," and if your audience expects this type of picture you had better go slow.

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Robert E. Welsh

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We laughed at Wid Gunning—in the days when directors began to get three hundred and fifty dollars a week.

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Some Short Reels

"The Adventures of Sherlock Holmes"—Stoll—Alexander Film Corp.

Type of production....Series of 15 two-reel detective mysteries

Sherlock Holmes needs little introduction to any English speaking public. Conan Doyle's scientific detective is world famous and his adventures realistic and thrilling. On the screen Sherlock Holmes presents a very attractive figure. His romances with crime make splendid picture material. You have mystery, adventure, clever plots and cunning solutions. The situations are unique and the characters attractive. Fifteen different subjects, each a two-reeler, make up this series produced by Stoll in England..

"The Dying Detective" is the title of the first of the series. The production wastes no time in getting under way, and introducing a deep mystery about a doctor who was a specialist in Asiatic diseases and had killed a young scientist whose will was made in favor of the doctor. Sherlock Holmes calls on the doctor, but is recognized and ordered out of the house. Some time later he receives a small box, so arranged that when opened a small pin stuck the finger. This pin was coated with the bacteria of tampanule fever. Holmes pretends to be ill in order to trap the criminal, but when you think they have him you discover that they have taken only the butler. The far sighted Holmes, however, knew this would happen and planted his men outside the house where the doctor is finally captured. The suspense is held to the very end in this thrilling two-reel drama of mystery and crime.

"The Man with the Twisted Lip" is another of the series. The production follows the story accurately and builds up a London atmosphere which includes pictures of life in the East End and along the river front. The plot deals with the sudden disappearance of a certain business man, and a wretched beggar is suspected of the crime. Only Holmes believes that he is innocent and in the end the beggar confesses that he is the missing business man. He made a very good living at begging and as he married above his station he kept his profession a secret.

These two-reelers will be received by many as a welcome relief from the ever repeating average western. The stories are all full of action, plot and will more than hold the interest of the average audience. In putting over this series use the name "Sherlock Holmes" and mention the author Sir Arthur Conan Doyle.

"A Family Affair"—Century—Universal

Type of production.....2 reel comedy

Three ideas are used in "A Family Affair" to put over the comedy gags. First, the young lovers drive out for a spin in their flivver, but are soon joined by a crowd of relatives and a trailer is pressed into service. The spooning couple then dodge the family and take refuge on a sail boat. The production ends with some humorous wrestling scenes in which the hero spars with the terrible human steam roller. Teddy, the Dane, comes to the rescue and helps out a bit. Charles Dorety plays the part of the lover and Louise Lorraine is the girl in this mildly amusing comedy. Outside the fact that the same actors play in all the scenes, there is little connection between one set of gags and what follows. The titles alone fail to tie the various business together. Teddy, the Dane, however, will hold the attention and amuse the average audience.

"The Bashful Suitor"—Triart Productions

Type of production.....2 reel novelty

"The Bashful Suitor" is the second of the series of pictures based upon masterpieces of art. The painting by the same title was done by Josef Israels, and now hangs in the Metropolitan Museum of Art. A charming little story is woven around the characters pictured in the painting. The scenes are laid somewhere in Europe, where the peasants wear wooden shoes and make fine lace. The artist has painted a landscape when the characters walk on. Youth and bashful love inspires the painter, and he starts to work putting in the figures. A little drama evolves from innocent circumstances. The suitor is suspected of theft, the adopted child is taken away, and in the fight the pet dog is killed. But love wins out in the end. The production concludes with a shot of the original painting. It was directed by Herbert Blache, and the art direction was done by Lejaren Hiller. The photography is very good, and all the details well carried out. Continuity and titles are both excellent. The production is refined and will appeal especially to better class audiences. This one is the second of the series to play on Broadway and receive a fair amount of applause.

"Washington Irving"—Kineto
The Second of the Great American Author's Series

Type of production.....1 reel Literary

The second of the Great American Author's Series, "Washington Irving," is on the Strand program this week. The reel is not as satisfactory as the first of the series, "Whittier," inasmuch as they haven't given Irving as interesting a review in that the best known and most popular moments from the author's works have not been used to sufficient extent. True, excerpts from The Sketch Book are introduced with such characters as Rip Van Winkle, Ichabod Crane, from "The Legend of Sleepy Hollow," and the incident of the "Headless Horseman," the last of which is the best effort put forth. Other than this particular bit, the author's works are not pictured to advantage. Irving's home, at Irvington is shown, but they have omitted to show a photograph of Irving himself. Admirers of one of America's best known authors are likely to be disappointed in this.

"The Corner Pocket"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Snub" Pollard plays a dual role in this Hal Roach comedy. He is both the tough guy and the cop in an "Easy Street" setting, and Marie Mosquini is the hard-as-nails and sweetheart and queen of the dance hall. A very funny scene takes place when the tough guy and the cop threaten each other by showing their strength in the pool room. The bad man takes up a white billiard ball and crushes it with one hand scattering the fragments on the table. But "Snub" goes him one better when he picks up a red ball and squeezes wine juice from it. Then the war begins. The climax arrives at a dance given by the gang. Here mistaken identity helps "Snub" to capture his prisoner. The comedy work is funny and full of action, the gags are good and some of them new. This is one of the best of Hal Roach's recent comedies featuring "Snub" Pollard and Marie Mosquini in the leading roles. It will amuse and satisfy almost any audience.

Some Short Reels

"A Fast Life"—Chester

Type of production.....1 reel scenic

A native Indian village in the highlands of Dutch Guiana, South America, and the daily life of the natives is illustrated in the first part of this very instructive and thrilling scenic. Weaving and the preparation of food is shown in detail. Simple and ingenious devices for crushing sugar cane, for extracting the harmful juices from tapioca, will interest and amuse. Leaving the highlands the travelers pass through the forests where wild parrots and other colorful birds are caught by the telophoto lense of the camera, before the thrilling ride down the river is undertaken. At many places the boat must be carried over the rocks and launched several times before the trip is completed. Some very beautiful photography of the wild surrounding country and the raging river are recorded. Some of the shots showing the boat rush the rapids and dodge the rocks are very thrilling, and will rivet your attention. "A Fast Life" is a well balanced and thrilling scenic full of life and action. This single reeler played in the Capitol recently and received a good deal of appreciation and applause.

"As Old As the Hills"—Bruce—Educational

Type of production.....1 reel scenic

"As Old As the Hills" is an average Bruce Scenic. It is well photographed, nicely tinted and is restful to look at. Mountains, lakes, trees and clouds are recorded in various combinations. Most of the shots are artistically composed and full of atmosphere. The titles are brief and very much to the point, centering the attention upon the landscapes. This type of production is extremely quieting and does well when run between a feature and a comedy.

"At the Wailing Wall"—Burton Holmes—Paramount

Type of production.....1 reel travel

A good Christmas reel. It takes you into the Holy City and shows you Jews and Gentiles at their places of worship. Many old Biblical landmarks are here recorded. Street scenes, market places, temples and natives are all shown. The costumes of various nationalities are illustrated in detail. At the ruins of Solomon's Temple stands the "Wailing Wall." These stones are kissed daily by hundreds of Jews. Pilgrims arrive from all parts of the world to say prayers at this wall. This travel reel is well balanced and would make a very timely filler for Christmas week.

"The Heritage of Hate"—Cyclone Smith—Universal

Type of production.....2 reel western

"The Heritage of Hate" is another of "The Cyclone Smith Series," starring Eddie Polo. The story presents an average western in which the foreman of the XL ranch is the secret leader of the horse thieves. The hero has inherited the neighboring ranch and also falls a victim to the rustlers. The girl is the daughter of the owner of the XL ranch and returns the ring to the hero when suspicion is thrown upon him. Then come the rough and ready fights, in which the hero jumps from a cliff and attacks a dozen of the bad men. He clears himself of suspicion, rounds up the rustlers and wins back the girl. The action is swift and Eddie Polo does some good athletic work. The production, as a whole, will hold the attention of the average audience and will entertain those who like westerns of this type.

"Roping the Black Panther"—Major Jack Allen—Pathe

Type of production.....1 reel wild animal

The black panther is nothing but a grown up cat, but he shakes a mean paw and he has a terrible wink in his green eyes. Major Jack Allen illustrates in this interesting animal reel just how he ropes one of these fighting cats. The action takes place some place in Southern Asia—either Java or the Malay Straits. Among the ruins of an old temple the beast is discovered. As Major Allen is engaged in roping the beast the natives build a cage of vines and branches and have it ready by the time the beast is finally yanked down from his perch. The native home of a planter is shown where the hunter rests and enjoys his coffe while the host tells how he lost his arm in a fight with a black panther. The photography is good and the subject interesting and told in a thrilling manner. This one is just as good as the first one of this series which was called: "Capturing Lions by Aeroplane."

"Mother Goose's Magic Pen"—National Non-Theatrical Motion Pictures

Type of production.....½ reel animated cartoon

"Mother Goose's Magic Pen" is suitable for juvenile programs and educational showings. A pen is shown drawing the picture without a guiding hand. A cat, a fiddle, a dish, a spoon, a cow and the moon are each drawn in turn. When this is completed the nursery rhyme is acted out with the aid of a little animation. The drawings are amateurish, and the animation very simple. Only suitable for showings before children of a very tender age.

"Get Rich Quick Peggy"—Century—Universal

Type of production.....2 reel comedy

Baby Peggy and Teddy the Dane are the heroes and funmakers in this kid-stuff comedy. The dog and Peggy are discovered working on the farm, but they are soon fired and leave for the city. Here a rich uncle is expecting his niece, and Baby Peggy is mistaken for the little heiress. She is dressed in the latest fashion and leads the life of a lady until a band of gypsy kidnappers make off with her. Teddy, the dog, and the gypsy queen carry out a heroic rescue just as the real heiress arrives. Plenty of kid stuff, some animal work and sufficient action go to make this fairly amusing comedy. The baby is attractive and the dog pleasing.

Pathe Review No. 135

Type of production.....1 reel magazine

"Educated Toes" is the sub-title of the slow-motion section of this review showing in detail various kicks and plays of foot-ball. The industrial section shows the manufacture of dolls. Close-ups show how the eyes are painted in, and how the hair is put on with the aid of the air brush. The travel section takes you on a little visit to the Hopi Indians in New Mexico, and shows exactly how the chief's squaw makes buckwheat cakes on a flat stone over an open fire. Hy Mayer contributes some cartoons of young dogs and the colored section presents a Sunday in Alsace, showing the quaint costumes still worn by the simple natives. The review, as a whole, is well balanced and is up to the standard of the series.

CURRENT RELEASES

Release Date		Footage	Reviewed

ASSOCIATED EXHIBITORS, INC.

(Distributed through Pathe)

Playgoers Pictures, Inc.			
Sept.	11	Home-Keeping Hearts	5,000	10- 2-21
	18	The Family Closet	5,000	9-25-21
	25	Discontented Wives	5,000	9-25-21
		A Sailor-Made Man (Harold Lloyd)	3,846	11-27-21

FAMOUS PLAYERS-LASKY CORP.

Oct.	2	Footlights (Elsie Ferguson)	6,917	10- 9-21
	2	Cappy Ricks (Thomas Meighan)	5,926	8-28-21
	9	The Great Impersonation (Geo. Melford)	6,658	10- 2-21
	16	Three Word Brand (Wm. S. Hart)	6,633	10- 2-21
	23	Experience (Geo. Fitzmaurice Prod.)	6,510	8-14-21
	30	After the Show (Wm. DeMille Prod.)	5,884	10- 9-21
Nov.	13	Ladies Must Live (Geo. Loane Tucker)	7,482	12 -4-21
	20	The Bonnie Briar Bush (Donald Crisp)	4,622	12 -4-21
	20	The Sheik (Geo. Melford)	6,579	11-13-21
	27	The Call of the North (Jack Holt)	4,823	12 -4-21
	27	Enchantment (Marion Davies)	6,982	11- 6-21
Dec.	4	Exit the Vamp (Ethel Clayton)	4,545	
	4	Get Rich Quick Wallingford (Cosmopolitan Prod.)	7,381	12-11-21
	11	Don't Tell Everything (Reid-Swanson-Dexter)	4,939	
	11	Just Around the Corner (Cosmopolitan Prod.)		
	18	The White Oak (Wm. S. Hart)	6,208	11- 6-21
	18	Under the Lash (Gloria Swanson)	5,675	10-23-21
	25	The Little Minister (Betty Compson)		
		A Prince There Was (Thomas Meighan)		11-20-21
		Forever (Reid-Ferguson-Fitzmaurce)	7,115	10-23-21
		Fool's Paradise (Cecil DeMille)	8,681	12-11-21

FOX FILM CORP.

Specials			
	Footfalls	8,000	9-18-21
Tom Mix Series			
	The Night Horsemen	4,790	9-11-21
	The Rough Diamond	4,458	10-30-21
	Trailin'	4,355	12 -4-21
Dustin Farnum			
	The Primal Law	5,320	9-18-21
	The Devil Within	5,997	11-20-21
Shirley Mason Series			
	Queenie	5,174	10- 2-21
	Jackie	4,943	11-27-21
Edna Murphy and Johnnie Walker			
	What Love Will Do	4,252	9-11-21
	The Jolt		
20th Century Brand			
	Hickville to Broadway (Eileen Percy)	4,219	9- 4-21
	Little Miss Hawkshaw (Eileen Percy)	4,106	10- 9-21
	Bar Nothin' (Buck Jones)	4,311	10-16-21
	Cinderella of the Hills (Barbara Bedford)	3,865	10-30-21
	Bucking the Line (Maurice Flynn)	4,544	11- 6-21
	Riding With Death (Chas. Jones)	4,110	11-13-21
	Whatever She Wants (Eileen Percy)	4,616	12-11-21
	Desert Blossoms	4,175	12-11-21
	The Roof Tree (Wm. Russell)		

FIRST NATIONAL

	Serenade (R. A. Walsh Prod.)	6,380	9-11-21
	Wife Against Wife (Whitman Bennett Prod.)		
	One Arabian Night (Pola Negri)	7,550	9-25-21
	The Playhouse (Buster Keaton)		
	Bits of Life (Marshall Neilan Prod.)	6,339	9- 4-21
	The Idle Class (Charlie Chaplin)	1,916	10- 2-21
	Woman's Place (Constance Talmadge)	5,900	10-23-21
	Two Minutes to Go (Charles Ray)	5,920	10-30-21
	The Wonderful Thing (Norma Talmadge)	6,880	11-13-21
	Tol'able David (Richard Barthelmess)	7,118	11-20-21
	The Lotus Eater (John Barrymore)	6,875	12 -4-21
	All for a Woman	6,500	12-11-21
	R. S. V. P. (Charles Ray)	5,630	
Associated Producers			
Aug. 7	Cup of Life (Ince)	4,932	9-11-21
	Blind Hearts (Hobart Bosworth)	5,488	10-16-21
Nov. 7	The Silent Call (H. O. Davis)	6,784	11-20-21
14	Love Never Dies (King Vidor)	6,751	11-20-21
	Molly O (Mabel Normand)	6,800	12 -4-21

GOLDWYN PICTURES

	The Sin Flood	6,000	9- 4-21
	Beating the Game (Tom Moore)	5,058	9-11-21
	All's Fair in Love	4,979	10-30-21
	Ace of Hearts	5,884	10-30-21
	For Those We Love	5,752	12 -4-21
	Invisible Power	6,613	10- 2-21
	Dangerous Curve Ahead	5,551	10- 9-21
	Thedora (no release)	10,000	10-23-21
	Doubling for Romeo (Will Rogers)	5,304	10-30-21
	Pardon My French (Vivian Martin)	5,620	
	The Grim Comedian	5,509	
	Poverty of Riches	5,641	11-27-21
	The Man from Lost River	5,693	
	A Poor Relation (Will Rogers)	4,609	
	From the Ground Up (Tom Moore)	4,495	10-16-21
	The Night Rose	5,630	
	Be My Wife (Max Linder)	4,470	6-12-21

WID GUNNING, INC.

	Girl From God's Country	7,000	9-18-21
	Good and Evil	4,961	9-25-21
	The Old Oaken Bucket	5,000	10-23-21
	What Do Men Want (Lois Weber)	6,141	11-20-21
	Our Mutual Friend	7,698	12 -4-21

W. W. HODKINSON CORP.

Ward Lascelle Prod.			
	Rip Van Winkle	6,800	10-16-21
Benj. B. Hampton Prod.			
	A Certain Rich Man	7,000	10- 9-21
	The Mysterious Rider	6,000	10-23-21
Irvin V. Willat Prod.			
	Fifty Candles		
Winipeg Productions			
	God's Crucible	5,950	9-11-21
Hugo Ballin Prod.			
	Jane Eyre		10-16-21
Dial Film Co.			
	The Light in the Clearing	6,500	11-27-21

METRO PICTURES CORP.

Oct.	17	Ladyfingers (Bert Lytell)	5,000	10- 9-21
	19	The Match Breaker (Viola Dana)	6,000	8-21-21
	31	The Infamous Miss Revell (Alice Lake)	5,000	9- 4-21
Nov.	14	There Are No Villains (Viola Dana)	5,000	8-21-21
	21	Fightin' Mad (Wm. Desmond Prod.)	6,000	10-30-21
	21	The Conquering Power	7,021	7-10-21
	28	The Hunch (Gareth Hughes)	5,000	10- 9-21
Dec.	12	The Hole in the Wall (Alice Lake)	6,000	11-27-21
	26	The Idle Rich (Bert Lytell)	6,000	11- 6-21
		The Fourteenth Lover (Viola Dana)	6,000	11-27-21
		Little Eva Ascends (Gareth Hughes)	5,500	11-20-21
		The Golden Gift (Alice Lake)	5,000	12 -4-21
		The Right That Failed (Bert Lytell)	5,000	12-11-21
Nazimova Productions				
		Camille	5,500	9-11-21

PATHE EXCHANGE, INC.

		The Orderly		
Dec.	18	The Power Within		

PIONEER FILM CORP.

Indiscretion (Florence Reed)	6,000
Oh! Mary Be Careful (Madge Kennedy)	6,000
The Crimson Cross (Vandyke Brooks)	6,000
The Forgotten Woman (Pauline Stark)	6,000
A Millionaire for a Day (Arthur Guy Empey)	6,000
Beyond the Crossroads (Ora Carew)	6,000
In Society (Edith Roberts)	6,000
Wise Husbands (Gail Kane, J. Horbert Frank and Gladden James)	6,000
Idle Hands (Gail Kane and J. Herbert Frank)	6,000
The Leech (Claire Whitney)	6,000
His Brother's Keeper (Martha Mansfield, Rogers Lytton and James)	6,000
Stolen Moments (Margaret Namare)	6,000
The Barbarian (Monroe Salisbury)	6,000

R.-C. PICTURES

	The Barricade	6,000	10- 9-21
	The Foolish Age (Doris May)	4,500	10- 9-21
	The Swamp (Sessue Hayakawa)	5,560	10-30-21
	Possession (Louis Mercanton Prod.)	6,750	11- 6-21
	The Lure of Jade (Pauline Frederick)	6,000	11- 6-21
	Silent Years (Gasnier)	6,000	11-27-21
	At the Stage Door (Cabanne)		

REALART PICTURES CORP.

Star Productions			
Oct.		The Case of Becky (Constance Binney)	5,000	8- 4-21
		Dawn of the East (Alice Brady)	5,392	10- 9-21
		The Speed Girl (Bebe Daniels)	4,697	11-20-21
Nov.		Her Face Value (Wanda Hawley)	4,718	11- 6-21
		Hush Money (Alice Brady)	4,819	11-27-21
		Morals (May McAvoy)		
Dec.		The Love Charm (Wanda Hawley)		
		First Love (Constance Binney)		
		A Virginia Courtship (May McAvoy)		

LEWIS J. SELZNICK ENT.

Selznick Pictures (Distributed by Select Exchanges)			
Elaine Hammerstein Star Series			
	Handcuffs or Kisses	5,000	10- 2-21
	The Way of a Maid	5,000	11-13-21
Eugene O'Brien Star Series			
	Clay Dollars	5,500	10-23-21
	Chivalrous Charley		
Conway Tearle Star Series			
	After Midnight	5,000	9-25-21
	A Man of Stone	4,676	11-27-21
Special Productions			
	Concert (All Star)		
	A Man's Home (All Star)	5,500	10- 2-21

UNITED ARTISTS

Three Musketeers (Douglas Fairbanks)	11,700	9- 4-21
Little Lord Fauntleroy	9,986	9-18-21
The Iron Trail (Rex Beach)	7,000	11-13-21

UNIVERSAL FILM MFG. CO.

Jewel Features			
	No Woman Knows	7,000	9- 4-21
	Conflict (Priscilla Dean)	6,205	10-30-21
	The Fox (Harry Carey)	6,941	11-20-21
Universal Features			
	Action (Hoot Gibson)	4,509	9- 4-21
	The Rowdy (Gladys Walton)	4,974	9- 4-21
	Moonlight Follies (Marie Prevost)	4,468	9-18-21
	The Rage of Paris (Miss du Pont)	4,968	9-25-21
	Red Courage (Hoot Gibson)	4,481	10- 2-21

Release Date		Footage	Reviewed
	Go Straight (Frank Mayo)	4,220	10- 9-21
	High Heels (Gladys Walton)	4,541	10-16-21
	Nobody's Fool (Marie Prevost)	4,640	10-23-21
	Sure Fire (Hoot Gibson)	4,481	10-30-21
	The Millionaire (Herbert Rawlinson)	4,730	11- 6-21
	False Kisses (Miss DuPont)		———
	Dr. Jim (Frank Mayo)	4,474	11-20-21
	A Parisian Scandal (Marie Prevost)	4,739	11-27-21
	Cheated Hearts (Herbert Rawlinson)	4,415	12 -4-21
	Shattered Dreams (Miss du Pont)	4,878	12-11-21

VITAGRAPH

Super-Features			
	The Son of Wallingford	7,851	10-16-21
Alice Joyce			
	The Inner Chamber	5,951	9-25-21
Earle Williams			
	Bring Him in	4,987	10-23-21
	Lucky Carson		———
Corinne Griffith			
	Moral Fibre	6,000	———
	The Single Track	5,000	12 -4-21
Alice Calhoun			
	The Matrimonial Web	4,970	———
	Rainbow		———
Antonio Moreno			
	Three Sevens	5,000	———
	The Secret of the Hills	4,900	———

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies

ASSOCIATED PRODUCERS, INC.

Mack Sennet Comedies (2 reels)
Ben Turpin Comedies (2 reels)

EDUCATIONAL FILM CORP. OF AMERICA

Selig-Pork- Photoplays (2 reels)
Mermaid Comedies (2 reels)
Chester Comedies (2 reels)
Torchy Comedies (2 reels)
Christie Comedies (2 reels)
Vanity Comedies (1 reel)
Gayety Comedies (1 reel)
Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.
Bruce Scenics Beautiful (1 reel)
Chester Outings (1 reel)
Chester Screenics (1 reel)
Miscellaneous (1 reel): Could Columbus Discover America, The Crater of Mt. Katmai, Dexie.
Sketchografs (1 reel)
Punch Comedies (2 reels)
Campbell Comedies (2 reels)
Cinal Films (slow speed)

FAMOUS PLAYERS-LASKY

Paramount-Arbuckle Comedies (2 reels)
Paramount-Burton Holmes Travel Pictures (1 reel):
Paramount-Burlingame Adventure Scenics (1 reel)
Paramount-De Haven Comedies (2 reels)
Paramount-Mack Sennett Comedies (2 reels)
Paramount Magazine (1 reel): Pictionary and Cartoons (weekly).
Paramount-Post Nature Pictures (1 reel)
Paramount-Vandenbergh Series (2 reels)

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels)
Toonerville Trolley (2 reels)
Henry Lehrman Comedies (2 reels)
Buster Keaton Comedies (2 reels)

FOX FILM CORPORATION

Sunshine Comedies (2 reels)
Clyde Cook Comedies (2 reels)
Mutt and Jeff Animated Cartoons (1 reel)
Fox News (Twice a Week).
Serials: Bride 13 (15 episodes), Fantomas (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels)
Edgar Comedies (2 reels)
Goldwyn-Bray Comedies (1 reel)
Goldwyn-Bray Pictographs (1 reel)

W. W. HODKINSON CORP.

The Beggar Maid (Mary Aster) (2 reels).

PATHE EXCHANGE, INC.

Week of Nov. 20: Hurricane Hutch No. 9, 2 reels); Edgar Jones (2 reels); Pollard Comedy (1 reel); Ernest Truex Comedy (2 reels); Aesop Fable (2/3 reel); Harold Lloyd re-issue (1 reel); Major Allen (1 reel).
Week of Nov. 27: Hurricane Hutch No. 10 (2 reels); 1 reel Snub Pollard comedy; 2/3 reel Aesop Fable cartoon; 1 reel Harold Lloyd reissue.
Week of Dec. 4: Hurricane Hutch No. 11 (2 reels); 1 reel Snub Pollard comedy; 2/3 reel Aesop Fable cartoon; 2 reel Sunshine Sammy comedy; 1 reel Harold Lloyd reissue.
Week of Dec. 11: Hurricane Hutch No. 12 (2 reels); 1 reel Adventures of Bill and Bob; 1 reel Harold Lloyd reissue; 1 reel Snub Pollard comedy; 2/3 reel Aesop Fable cartoon.
Week of Dec. 18 Hurricane Hutch No. 13 (2 reels); 1 reel Harold Lloyd reissue; 2/3 reel Aesop Fable cartoon; 1 reel Snub Pollard comedy; 2 reel Ernest Truex comedy.

Release Date		Footage	Reviewed

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series (Detective Series, 2 reels).
Chaplin Classics.
Selznick News.
Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels)
Jewel Comedies—Ted Rider Series (Leonard Clapham) (2 reels)
Serials: The Flaming Disk, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Net, 15 episodes; King of the Circus (Eddie Polo), — episodes; The Diamond Queen (Eileen Sedgwick), — episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), — episodes; Terror Trail, — episodes.
Star Comedies (1 reel)
Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Eileen Sedgwick)
Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher).

VITAGRAPH

Big V Special Comedies (2 reels)
Larry Semon Comedies (2 reels)
Jim Aubrey Comedies (2 reels)
Serials: Hidden Dangers (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Avenger (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Elinor Field), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 15 episodes.

INDEPENDENT FEATURES

AMERICAN FILM CORPORATION, INC.

From the West (William Russell)	5,000	———
The Virtuous Otucast (Mary Miles Winter)	5,000	———
The Man from Medicine Hat (Helen Holmes)	5,000	———
Quick Action (William Russel)	5,000	———
Sally Shows the Way (Mary Miles Minter)	5,000	———
The Moonshine Menace (Helen Holmes)	5,000	———
High-Gear Jeffrey (William Russel)	5,000	———
Youths' Melting Pot (Mary Miles Minter)	5,000	———
A Crook's Romance (Helen Holmes)	5,000	———
A Rough-Shod Fighter (William Russell)	5,000	———
The Marriage Bargain (Mary Miles Minter)	5,000	———
Loggers of Hell-Roarin' Mountain (Helen Holmes	5,000	———
Silent Shelby (Frank Borzage)	5,000	———

ARROW FILM CORP.

God's Country and the Law (Gladys Leslie Wm. Tooker)	6,000	———
Love, Hate and a Woman (Grace Davison)	6,000	———
A Yankee Go-Getter (Neva Gerber James, Morrison)	5,000	———
Dangerous Paths (Neva Gerber-Ben Wilson)	5,000	———
Sheriff of Hope Eternal (Jack Hoxie)	5,000	———
Devil Dog Dawson (Jack Hoxie)	5,000	———
The Broken Spur (Jack Hoxie)	5,000	———
Hills of Hate (Jack Hoxie)	5,000	———
Watching Eeyes	5,000	———
A Motion to Adjourn (Marjorie Daw-Roy Stewart)	5,000	———

ASTA FILMS, INC.

Hamlet (Asta Nielsen)	9,500	11-13-21

ASSOCIATED PHOTOPLAYS

The Wolverine (Helen Gibson)	5,000	———
Western Hearts (Art Staton-Josie Sedgwick)	5,000	6-12-21
Crossing Trails (Pete Morrison)	5,000	———

AYWON FILM CORP.

The Fighting Breed (Snowy Baker)	5,000	8-14-21
The Jack Rider	5,000	8-14-21
The Shadow of Lightning Ridge (Snowy Baker)	5,000	9-11-21
The Vengeance Trail	5,000	9-11-21
The Better Man (Snowy Baker)	5,000	11-13-21
Western Firebrands (Big Boy Williams)	5,000	11-13-21
Fidelity (All Star)	5,000	———

C. O. D. BLANCHFIELD

A Knight of the West	4,600	10-30-21

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines)	5,000	5-14-21

COMMONWEALTH PICTURES CORP.

The Hidden Light	5,000	———

GEORGE H. DAVIS

The Heart of the North (Roy Stewart)	5,800	9-25-21

DONOVAN MILO PROD.

Silas Marner	7,000	12-11-21

EMERSON LOOS PROD.

Red Hot Romance	6,142	11-13-21

EQUITY PICTURES CORP.

Heedless Moths (Audrey Munson)	5,000	6-19-21
Black Panther's Cub (Florence Reed)	5,800	2-20-21
What No Man Knows (Clara Kimball Young)		———

Release Date	Footage	Reviewed
EXCEPTIONAL PICTURES		
Jungle Adventures	5,000	9-18-21
His Nibs (Chic Sales)	4,951	———
FIDELITY PICTURES CORP.		
The Married Virgin (Vera Sisson)	6,000	———
Frivolous Wives (Kathleen Kirkman)	6,000	———
Love's Flame (Thomas J. Carrigan)	5,000	———
The Fighting Kentuckians	5,000	———
THE FILM MARKET, INC.		
The Supreme Passion	6,000	———
The Ne'er-Do-Well	7,000	———
The House Without Children	7,000	———
The Spoilers	9,000	———
GAUMONT		
Temporary Wife	5,400	———
Fall of a Saint (Josephine Earle)	5,300	———
Out of the Darkness (Gertrude McCoy)	5,900	———
Infatuation of Youth	5,400	———
The Edge of Youth	5,500	10- 9-21
Branded (Josephine Erale)	5,200	———
The Thinker	5,100	———
In the Clutches of the Hindoo (Serial) 10 Episodes		———
HEPWORTH PRODUCTIONS		
John Forest Finds Himself	5,000	12-11-21
NATIONAL EXCHANGES, INC.		
Welcome Children	5,000	10- 9-21
Shadows of the West (Hedda Nova)	5,000	———
The Lotus Blossom (Lady Ysen-mei)	6,000	10- 2-21
JANS FILM SALES CORP.		
Man and Woman	5,000	9-11-21
JOAN FILM SALES CORP.		
She Played and Paid (Fanny Ward)	5,000	———
VICTOR KREMER, INC.		
Annabell Lee (All Star Cast)	5,000	———
The Stampede (Texas Guinan)	5,000	———
I Am the Woman (Texas Guinan)	5,000	———
Handicap (Horse Race Picture)	6,000	———
When Love Is Young (Zeena Keefe)	5,000	———
Skinner' Dress Suit (Bryant Washburn)	5,000	———
Winding Trail (Buck Manning)	5,000	———
LOUIS MERCANTON PROD.		
Miarka	6,000	10-30-21
PACIFIC FILM COMPANY		
The Fatal 30 (Fritzi Ridgeway)	5,000	———
The Call from the Wild (Frankie Lee and Highland Laddie)	5,000	———
PHOTO PRODUCTS EXPORT		
Blanchette	5,800	11- 6-21
PLYMOUTH FILM CORP.		
A Maker of Men	5,000	11-13-21
PRODUCERS SECURITY CORP.		
Diane of Star Hollow	6,000	4-10-21
Squire Phin (Maclyn Arbuckle)	5,000	———
The Soul of Man	6,000	———
The Right Way	6,000	———
Welcome to Our City (Maclyn Arbuckle)	5,000	———
RAINBOW FILM CORPORATION		
A Girl's Decision (Helen Gibson and Ed Coxen)	5,300	8-28-21
REXFILM CO.		
Shattered	5,000	11-20-21
ROMAYNE SUPERFILM CO.		
The Toreador (Bull Fight)	3,600	———
Illusions (All Star Drama)	5,000	———
Happiness	5,000	———
RUSSELL'S PRODUCTION		
Shadows of Conscience	7,000	10-16-21
SONORA PRODUCTIONS		
Tradition	6,000	7-10-21
The Twice Born Woman	6,000	7- 3-21
SWEDISH BIOGRAPH CO.		
Sir Arne's Treasure	6,500	12-11-21
TEMPLE PROD. CO.		
Johnny Ring and the Captain's Sword	4,800	8-28-21
TIFFANY PRODUCTIONS		
Peacock Alley (Mae Murray)	8,000	11-13-21
TRI-STAR PICTURES CO.		
Fruits of Passion (Alice Mann & Donald Hall)	5,000	———
Water Lily (Alice Mann & Donald Hall)	5,000	———
Dazzling Miss Davidson (Marjorie Rambeau)	5,000	———
How a Woman Loves (Marjorie Rambeau)	5,000	———
She Paid (Marjorie Rambeau)	5,000	———
Mrs. Belfame (Nance O'Neil)	5,000	———
WARNER BROS.		
Why Girls Leave Home	6,000	9- 4-21
Parted Curtains (Henry Walthall)	6,000	10- 9-21
Ashamed of Parents	5,000	———
School Days (Wesley Barrie)		12- 4-21

Release Date	Footage	Reviewed
WESTERN PICTURES CORP.		
West of the Rio Grande (Allene Ray)	5,000	———
New Series:		
Partners of the Sunset (Allene Ray)	5,000	———
Lady Luck (Allene Ray)	5,000	———
WORLD FILM CORP.		
The Wakefield Case	5,000	4-10-21
Judgment	6,000	10- 2-21

SHORT REELS—STATE RIGHTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln), 15 episodes.

ALLIED DISTRIBUTING CORP.

Alt & Howell Comedies (12 2-reels), Pure and Simple (2 reels), Liquorish Lips (2 reels).

ARROW FILM CORP.

Tex Detective Series.
Arrow-Hank Mann Comedies: One every other week (2 reels).
Blazed Trail Productions: One every other week (2 reels).
Arrow-Northwood Dramas (2 reels): Looking Up Jim, In the River, Three and a Girl, Raiders of the North, A Knight of the Pines, The Man of Brawn, The Strangers, Breed of the North, A Fight for a Soul, Beloved Brute, Quicksands, Border River.
Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Her Husband's Flat, His Wife Jimmy.
Ardath XLNT Comedies (2 reels): Wild Women and Tame Men, The Village Grocer, Homer Joins the Force.
Serials: Thunderbilt Jack (Jack Hoxie), 15 episodes.

AYCIE PICTURES CORP.

Success Series: 15 Westerns (each 2 reels).

AYWON FILM CORP.

Harry Carey: 15 Westerns (each 2 reels).
Joy Comedies: 6 (each 2 reels).
Franklin Farnum: 12 Westerns (2 reels).
Helen Holmes: 22 Railroad Dramas (2 reels).
Mary Pickford Revivals.

C. B. C. FILM SALES

Star Ranch Westerns (2 reels).
Screen Snapshots (Bi-monthly) (1 reel).
Hall Room Boy Comedies.

CELEBRATED PLAYERS

Gump (1 reel each).
Celebrated Comedies (1 reel each).

DOMINANT PICTURES, INC.

Western Star Dramas (2 reels).

FEDERATED FILM EXCHANGE

Monty Banks Comedies (2 reels): Nearly Married, Kidnapper's Revenge, A Bedroom Scandal, Where Is My Wife? His First Honeymoon, Bride and Gloom, In and Out, His Dizzy Day.
Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish, Circus Heroes.
Ford Weekly.
Serial: Miracles of the Jungle, 15 episodes.

FILM MARKET, INC.

Jimmy Callahan, 12 2-reels.

GAUMONT COMPANY

News (every Tuesday); Graphic (every Friday).
Serials: In the Clutches of the Hindoo (19,089 feet), 10 episodes.

HERALD PRODUCTIONS, INC.

Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First.

HORIZON PICTURES, INC.

Norma Talmadge Reissues (fourteen) (each 2 reels).

JOAN FILM SALES CO.

Invisible Ray Series: Ruth Clifford and Jack Sheril (15 episodes) 31,000 feet); (2 reels): Sweethearts, Service Stripes, He's In Again, The Conquering Hero.

PINNACLE COMEDIES

(2 reels): Razzin' the Jazz, Why Change Your Mother-in-Law? Nation's Dream, Shimmy Isle.

PLYMOUTH PICTURES

Series of 5 two-reel Mrs. Roscoe Arbuckle Comedies
Series of 12 one-reel Denver Dixon Comedies

KINETO CO. OF AMERICA

(Released through National Exchange)

Kineto Review (The Living Book of Knowledge).
Second Series (1 reel): Was Darwin Right? Bonnie Scotland, Birds of Crags and Marshes, Village Life in Switzerland, Peculiar Pets, Combatting the Elements, Dexterity and Mimicry of Insects, Primitive Life in Tennessee, Bear Hunting in California, Paris the Beautiful, A Naturalist's Paradise, Morocco the Mysterious, Let's See the Animals.
Charles Urban's Movie Chats (released through State Rights Exchanges): Wonders of the World (2 serials); First Series from No. 1 to No. 26 (each 1 reel); Second Series from No. 27 to No. 52 (each 1 reel).
The Four Seasons (4 reels).

LEVEY, HARRY, ENTERPRISES

Electricity—It's Development.

NATIONAL EXCHANGES, INC.

Serial: The Great Reward (Francis Ford and Ella Hall).
Comedies: King Cole Comedies (Bobby Burns).
Kineto Review (Chas. Urban) (1 reel), issued weekly.

Wid's Xmas Edition

OUT DEC. 25

WATCH FOR IT

Why I Show Paramount Pictures

By CLAUDE CADY

Manager Gladmer Theatre, Lansing
Pres. Mich. Motion Picture Exhibitors Ass'n

WHEN I started in the theatre business some years ago I discovered, and discovered it quickly, that if I didn't give the public what it wanted that I might just as well step out and get myself a job doing something in which I might be useful. I had my lesson early in the game and believe I have profited by it to a considerable extent.

The public today wants 100 per cent entertainment in its motion pictures. It wants a good story, a strong cast, finished direction, and a whole lot of attention to detail. That is why the public wants Paramount pictures. Paramount pictures have all of these qualities and then some. An exhibitor doesn't have to see a Paramount picture to know that. He can judge by the crowds that come into his doors, and the happy, smiling faces that go out. It doesn't make one bit of difference what you or I like in our entertainment, it is what Mr. and Mrs. Public and the little Publics want that count at the box office.

MY PATRONS know when they come into my theatre to see a Paramount production that their full money's worth waits for them. It may be the star that attracts some, it may be the director or the title that attracts others, but all of them know that the familiar sign, "It's a Paramount Picture," is a guarantee, with a red seal on it, that they're going to be pleased with what they see.

First the product, then the national advertising system. Those are the two big reasons why I am showing Paramount pictures, and I believe that every other exhibitor who studies it from that angle will appreciate the path that lies open to him, too. The pictures released by Paramount are made from the standpoint of mass appeal, and the appeal in each of them is gauged by experts. I get the benefit when I show Paramount and do not have to worry over the class of my pictures, simply because they are made for the majority, and the majority in every instance rules.

IF I FEEL that I need assistance in putting over a certain production, I know that I can obtain the full co-operation of an exploitation department and an exchange full of men with good will toward my theatre and me. With all of these factors in mind, is it any wonder that I am showing Paramount pictures, and, further, that I am mighty well satisfied about it?

CLAUDE CADY

Here Are Some Current

Paramount Pictures

CECIL B. DeMILLE'S "The Affairs of Anatol"

GLORIA SWANSON in "The Great Moment"

"THE SHEIK," with Agnes Ayres and Rudolph Valentino, a George Melford Production

"GET-RICH-QUICK WALLINGFORD," a Cosmopolitan Production

GEORGE LOANE TUCKER'S "Ladies Must Live"

WALLACE REID, GLORIA SWANSON and ELLIOTT DEXTER in "Don't Tell Everything"

ELSIE FERGUSON in "Footlights"

WILLIAM deMILLE'S "Miss Lulu Bett" with Lois Wilson, Milton Sills, Theodore Roberts and Helen Ferguson

WILLIAM S. HART in "Travelin' On"
A William S. Hart Production

BETTY COMPSON in "The Law and the Woman"

CECIL B. DeMILLE'S "Fool's Paradise"

JACK HOLT in "The Call of the North"

THOMAS MEIGHAN in "A Prince There Was"

CECIL B. DeMILLE'S "Saturday Night"

ELSIE FERGUSON and WALLACE REID in "Forever," a GEORGE FITZMAURICE Production

BETTY COMPSON in "The Little Minister"

POLA NEGRI in "The Last Payment"

"MORAN OF THE LADY LETTY," with Dorothy Dalton. A George Melford Production

GEORGE FITZMAURICE'S "Three Live Ghosts"

FAMOUS PLAYERS LASKY CORPORATION

The BRADSTREET of FILMDOM

Wid's DAILY

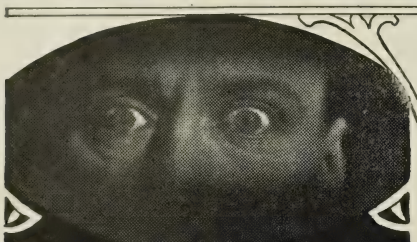
The RECOGNIZED AUTHORITY

VOL. XVIII No. 84 Sunday, December 25, 1921 Price 25 Cents

PIONEER

FEATURE OFFERINGS

THAT SET THE PACE IN THE INDEPENDENT FIELD



VAN DYKE BROOKS
IN
"THE CRIMSON CROSS"
A FANNARK PRODUCTION

ORA CAREW
IN
"BEYOND THE CROSSROADS"
A CLERMONT PRODUCTION

CLAIRE WHITNEY
IN
"THE LEECH"
A POWERFUL DRAMA

EDITH ROBERTS
IN
"IN SOCIETY"
A DRAMA OF TODAY

GUY EMPEY
IN HIS OWN PRODUCTION
"A MILLIONAIRE FOR A DAY"

PAULINE STARK
IN
"THE FORGOTTEN WOMAN"
A SARGENT PRODUCTION

"PEEPS INTO THE FUTURE"
A SERIES OF 6-2 REEL FEATURETTES
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EXCHANGES EVERYWHERE

PIONEER FILM CORP.

EXCHANGES EVERYWHERE

A. E. LEFCOURT, *Pres.* 130 W. 46TH ST., NEW YORK

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XVIII No. 84 Sunday, Dec. 25, 1921 Price 25c.

Copyright 1921, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

Joseph Dannenberg, President and Editor; J. W. Alicoate, Treasurer and Business Manager; J. A. Cron, Advertising Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00. Subscribers should remit with order.

Address all communications to WID'S DAILY, 71-73 West 44th St., New York, N. Y. Telephone, Vanderbilt 4551-4552-5558.

Hollywood, California: Editorial and Business Offices, 6411 Hollywood Boulevard. Phone, Hollywood 1603.

London Representative: W. A. Williamson, Kinematograph Weekly. 85 Long Acre, London, W. C. 2.

Paris Representative: Le Film, 144 Rue Montmartre.

Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

News of the Week in Headlines

Monday

"Mistress of the World," German serial, to be released in five-reel episodes by Famous Players. English company to handle Teuton films.

Frank Rembusch and Elmer Pearson exchange some interesting correspondence.

Coast reports Rex Ingram will make "Ben Hur."

Tuesday

D. W. Griffith to release "The Two Orphans" as "Orphans of the Storm."

Pearl White completing Fox contract.

New York Motion Picture Commission passes "A Lonely Trail," featuring Fred K. Beauvais.

Goldwyn claims "Vendetta" is infringement of "Mr. Barnes of New York."

Wednesday

Universal Service reports Will Hays accepts post as head of new producer-distributor organization.

Chicago reports transfer of Metro producing units to Adolph Zukor by Marcus Loew in return for Famous Players' theaters.

R-C Pictures to release "The Bigamist."

U. C. I. after pirated prints of "The Two Orphans." Does not intend reissuing picture.

Thursday

T. O. C. C. refuses to book "A Lonely Trail."

Shuberts seek deal on "Main Street."

Senator J. J. Walker to ask censorship repeal.

"Foolish Wives" opens at Central, New York, Jan. 11.

Marcus Loew expected to assume presidency of Metro.

Friday

Hoy credit idea to be developed nationally. Distributors approve of plan.

Fox going ahead with Philadelphia theater despite reported agreement with Stanley.

W. A. Brady and S. S. Cohen in altercation over credit for abolition of 5% rental tax.

Lunch club suggested atop of State Theater.

J. Gordon Edwards returning from abroad soon.

Saturday

Independent producers and distributors aid in re-financing Allen Theater, Cleveland.

General holiday spirit observed throughout the industry.

J. D. Williams comments on the outlook.

Features Reviewed

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Vitagraph ..... Page 29

Pola Negri in.....VENDETTA
Howells Sales Co.—State Rights ..... Page 31

CONCEIT
Selznick-Select ..... Page 33

Constance Binney in.....FIRST LOVE
Paramount ..... Page 35

Clara Kimball Young in.....WHAT NO MAN KNOWS
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Hoot Gibson in.....THE FIRE EATER
Universal ..... Page 39

Doris May in.....EDEN AND RETURN
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"Pardoning the bad is injuring the good"—Benjamin Franklin.

Fro. Fitzmaurice

Producer of "PETER IBBETSON"

Several men have made one feature picture, but why did they never make another?

David Wark Griffith

has completed his sixth great feature.

It is called

"ORPHANS OF THE STORM"

The others are:

THE BIRTH OF A NATION
INTOLERANCE
HEARTS OF THE WORLD
BROKEN BLOSSOMS
WAY DOWN EAST

D. W. Griffith Inc.

Albert L. Grey, General Manager

TO YOU
A MERRY CHRISTMAS
AND
A JOYFUL NEW YEAR
FROM ROBERT G. VIGNOLA

William Christy Cabanne

Anita Stewart

William Nigh

Three "Bulls-Eyes"

"Why Girls Leave Home"

"Her Daughter-in-Law"

"School Days"

By VICTOR GEORG

GEORGE RANDOLPH CHESTER
AND
LILIAN CHESTER

Who Will Make Their Own Productions During 1922

Charles Ray

wishes the

whole world a prosperous and

happy New Year

The Season's Kindest Thoughts
from
MAE MURRAY
AND
ROBERT Z. LEONARD
WATCH FOR METRO'S ANNOUNCEMENT
OF RELEASE DATE OF
"PEACOCK ALLEY"
TIFFANY PRODUCTION
M. H HOFFMAN
VICE PRES. & GEN. MGR.

Whitman Bennett Studios

YONKERS, N. Y.

W. O. HURST, Manager

THE HOME OF ARTISTIC PRODUCTIONS

DEVOTED THIS SEASON EXCLUSIVELY

TO SPECIAL RELEASES FOR THE

UNITED ARTISTS

Who Said Hard Times?

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- Guy Bates Post

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Under the new United plan of cooperative production control, studio space, organization and production facilities are available at a FLAT FEE PER PICTURE, with labor on an HOURLY BASIS, AT COST, and material at wholesale cost.

The rental rate is determined by negotiation in advance, and is based upon the class of production and the number of pictures to be made.

Through this plan the producer knows AT ONCE within a few dollars of how much his picture is to cost him. That's why the cream of the industry produce here.

WHY NOT YOU?!

UNITED STUDIOS, Inc.

(Formerly Robert Brunton Studios)

LOS ANGELES, - - CALIFORNIA

M. C. LEVEE,
President

SELIG and RORK

present

"THE ROSARY"

An original story by Bernard McConville inspired by the theme of the famous stage play by Edward E. Rose. Directed by Jerome Storm.

Released by

Associated First National Exhibitors, Inc.

An all-star cast in this famous seven-reel classic—Lewis Stone, Jane Novak. Wallace Beery, Robert Gordon, Eugenie Besserer, Dore Davidson, Pomeroy Cannon, Bert Woodruff, Mildred June, Harold Goodwin, Ann May, James Conway and Walt Whitman.

Book these four new sensational Selig-Rork two-reel dramas released by Educational Film Exchanges, Inc.

"The Northern Trail," by James Oliver Curwood.

"The Policeman and the Baby," by Clarence L. Cullen.

"The Ne'er-to-Return Road," by Mrs. Otis Skinner.

"The White Mouse," by James Oliver Curwood.

All-star casts headed by Lewis Stone, Wallace Beery, Ethel Grey Terry, William Desmond, Jack Mulhall.

Directed by Bertram Bracken.

In Preparation

DEBONNAIRE

by

William Farquhar Payson

Adapted by Bernard McConville

All-star cast featuring Lewis Stone

SNOWY BAKER

The Australian champion all-around athlete in

SLEEPING ACRES

by Brayton Norton

Adapted and directed by Bertram Bracken

The greatest wild animal serial ever made—THE JUNGLE GODDESS—By Agnes Johnston and Frank Dazey. Directed by James Conway. Featuring Elinor Field and Truman Van Dyke. Released by Export and Import Film Company.

William Duncan
and
Edith Johnson

Co-Stars in

William Duncan Productions

Pictures that are different

Pictures to please your patrons

Pictures built for box-office purposes

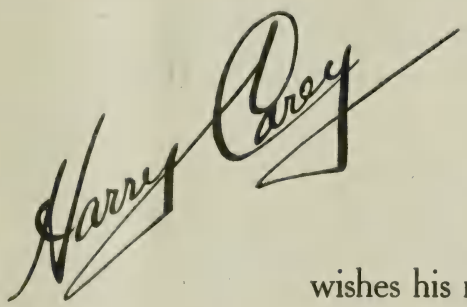
CURRENT FEATURES

"Where Men Are Men"

"Steelheart"

"No Defense"

Vitagraph



wishes his many friends

A MERRY CHRISTMAS

and

A HAPPY NEW YEAR

Our Christmas Thought

To Build Up a Better and a Greater Business for You and for Ourselves and to Secure to You and to Ourselves that Priceless Treasure—GOOD WILL.

This is our first Christmas as an organization.

The Motion Picture Industry Has Been Good to Us.

We have done our best to be good to it.

We have improved QUALITY of release prints. The work turned out by our members stands head and shoulders above the work of others.

We have forced others to pay MORE attention to QUALITY.
We have improved laboratory standards. Our Prints are unequalled the world over.

We have aided the entire Motion Picture Industry by supplying a quality service to the screens of the country that make others in our business envious.

And this Yuletide we are glad to say that instead of spending money for star, director and producer publicity we have done our utmost to reproduce as perfectly as is possible the great work they have performed upon the screen.

So it's a Merry, Merry Christmas and a
Happy, Prosperous New Year
We Wish You.

ALLIED FILM LABORATORIES ASSOCIATION, Inc.

Biograph Company,
807 E. 175th St., New York City.

Claremont Film Laboratory, Inc.,
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New York City.

Craftsman Film Laboratory,
251 W. 19th St., New York City.

Cromlow Film Laboratory, Inc.
220 W. 42nd St., New York City.

Dobbs Laboratory,
315 E. 48th St., New York City.

Eclipse Film Laboratory,
523 W. 23rd St., New York City.

Erbograph Company,
203 W. 146th St., New York City.

Evans Film Mfg. Co.,
416 W. 216th St., New York City.

Film Developing Corp.,
216 Weehawken St.,
Hoboken, N. J.

Lyman Howe,
Wilkes-Barre, Pa.

Kessel, Nicholas Laboratory,
Fort Lee, N. J.

Kineto Company of America,
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National Film Laboratory,
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Palisade Laboratories,
Palisades, N. J.

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Tremont Film Laboratories, Inc.,
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New York City.

William Horsley Laboratory,
6060 Sunset Blvd.,
Hollywood, Calif.

Burton Holmes Laboratory,
Chicago, Ill.

WHAT THEY WANT

D. W. GRIFFITH—A few more like "Orphans of the Storm" and "Way Down East."

HERBERT BRENON—One, or more, cases of Scotch.

C. F. "BILL" YEARSLEY—A double-jointed, non-collapsible, magnet attracting fishing rod, guaranteed to bring results. And a cut maker who will keep his promises.

HARRY REICHENBACH—Just one wish. Ask him.

JOHN FLINN—A niblick that nibs.

JULES E. MASTBAUM—Just to be let alone for a while.

STEPHEN A. LYNCH—Double that for me.

ELEK I. LUDVIGH—It's an idea. Count me in.

ADOLPH ZUKOR—Another estate as beautiful as New City.

HARRY SCHWALBE—A megaphone.

One of Adolph Zukor's worries.

J. D. WILLIAMS—Some time to devote to his personal affairs.

EARL HUDSON—A larger office where "they" could wait to see Williams.

C. C. PETTIJOHN—Most anything that wouldn't worry him.

R. D. CRAVER—Repeats last year's wish—where to get it. (And this comes from the heart, too.)

SYDNEY S. COHEN—An opponent worthy of his skill as a basketball player.

BARRETT McCORMICK—A few ideas from film salesmen.

And he had to change the title, too.

H. M. THOMAS—Addresses of some more smart boys to go to Canada and help him out.

ALFRED S. BLACK—Better business.

RICHARD A. ROWLAND—A London theater for "The Four Horsemen."

RICORD GRADWELL—A few more producers.

TOM TERRISS—A star (not too temperamental) to direct.

W. W. HODKINSON—Some new clubs—for both golf and fish.

OSCAR A. PRICE—More lead pencils.

SAM MORRIS—Better collections.

How cheerful Paul Brunet is wheeling the husky Pathe baby.

HOBART HENLEY—A trip East.

CHARLES R. ROGERS—More product.

ARTHUR S. FRIEND—Some good pictures.

HOWARD S. DIETZ—A column, like F. P. A.'s, in the picture business.

LYNDE DENIG—Two new tennis racquets.

RALPH BLOCK—Another "Synflodden."

CHARLIE CHAPLIN—To make "Hamlet."

LEWIS J. SELZNICK—Just a few more deals.

P. A. PARSONS—More time to fish.

CARL LAEMMLE—A bit more patience with directors.

AL KAUFMAN—A brief glimpse of ol' Broadway.

Carl Laemmle will be telling the world about it in a few weeks.

JOE LEE—Ear muffs. It's cold out in Minnesota this time of the year.

DAVID P. HOWELLS—The foreign market to pick up.

PERCY L. WATERS—Just about one more year of those Triangle reissues.

MARCUS LOEW—Dividends.

JOE ENGLE—A way to make stars and directors work as per schedule.

COL. E. J. BRADY—An idea or two for a play or two.

JOHN EMERSON—A new car.

ANITA LOOS—Me, too.

SAM ZIERLER—More room.

"BILLY" BRANDT—More time to cheer Sydney Cohen.

LOUIS BLUMENTHAL—A handbook on pinochle.

LOUIS AUERBACH—To get as many in the ten best pictures next year as he had this year.

LUTHER REED—A nice new typewriter ribbon that won't curl.

CHARLES E. WHITTAKER — Another trip abroad.

WILLIAM A. BRADY—A few implements for those who put the National Association idea on the skids.

L. J. Selznick would like more hours in every day.

ERICH VON STROHEIM—Another million and 18 more months to do another "Foolish Wives."

E. V. RICHARDS ("Rich")—Just plain ordinary good health and to be let alone by newspaper men and the Federal Trade crowd.

JULIUS SAENGER—A better appetite.

"BILL" GUERINGER—Repeats his wish made every year—to have a New York office just once again—to get even with Jim Grainger.

W. H. ("Bill") WILKERSON—Why, oh why, is 'Frisco so far away from Broadway?

WID GUNNING—An airship to commute between the Coast and New York.

SOL LESSER—That the Coogans had another Jackie.

PAUL MOONEY—To find that negative of the "Span of Life" owned by Louie Mayer.

LOUIS B. MAYER—A few good stories.

JOE PLUNKETT—That little grey home in the West.

Wonder if Bill Brady will still keep on fighting when Will Hays appears?

WALTER HAYES—Full ownership in Abe Warner's pinochle privilege.

MAX SPIEGEL—Better business.

RALPH PROCTOR—Guarantee of sane business for one year at least.

WINNIE SHEEHAN—A guarantee that Allan Dwan remains East to play the perfect host.

ALLAN DWAN—A sure-fire contract.

ERNIE SHIPMAN—A few good Italian productions, and some Scotch—in bottles.

NAT ROTHSTEIN—A better driver, something like a Crowflite.

"AD" KESSEL—A handbook on bowling.

J. C. RAGLAND—A written guarantee from Arthur Kane that he can have two months off to go into the woods and forget the business.

ARTHUR KANE—A guarantee regarding Charley Ray and the rest of his stars.

ELMER PEARSON—A pipe that won't clog.

PAUL BRUNET—Just a few years of good business.

FRANK J. REMBUSCH—A festival where distributors and exhibitors bury the hatchet.

B. S. MOSS—To see the Cameo go over big.

PETE SMITH—Second Xmas wish for the same thing—hair oil.

FREDERICK H. ELLIOTT—Some more nice little grey frames for graduate diplomas to members of the NAMPI.

MARY PICKFORD—What is there to wish for?

DOUG FAIRBANKS—No more mustachios.

E. H. VON HERBERG—Some more battles with salesmen.

MAE MURRAY—A slice of the Isle of Cuba, a bungalow, and—

ROBERT Z. LEONARD—Lots of Bacardi to make that island home complete.

Two good reasons why Bill Fox is having a Merry Xmas.

HARRY CAREY—A new distributing contract.

PRISCILLA DEAN—A scenario with just two or three scraps in it.

SAM ROTHAFEL—To get back to producing.

DR. HUGO RIESENFELD—Better music and better pictures.

JACK CONNELLY—A hope that the new boss of the organization will find a place for him.

ISAAC WOLPER—Artistic appreciation by picture people.

MOE MARK—That Joe Plunkett stops spending money on improvements to the Strand.

FRANK L. NEWMAN—Better business, or a ticket around the world to get away from hard times.

JOHN H. KUNSKY—Peace on earth and good will among the sub franchise holders.

JAKE WELLS—Doubles last year's wish and still wants those good old days.

HARRY BERNSTEIN—A lot of new furniture for his new home.

Marcus Loew can play with more theaters than any man in America—and likes it.

TOM MOORE—That he can play golf every day next year and not even think about business.

HARRY CRANDALL—Nothing but good pictures; that's enough.

TIM KEARSE—That they don't hold up the completion of his new house after this spring.

HUNT STROMBERG—Some good scenarios for Doris May.

DORIS MAY—Repeat the same dose for me.

DOROTHY DALTON—A flock of frocks and a few pearls.

HARRY KOPLAR—A patented floor cushion and never failing seven's.

SAM KATZ—Some business.

MAXWELL KARGER—A releasing organization.

ABE BLANK—A chance to even things up.

LOUIS BURSTON—Newer ideas for a serial.

WILLIAM S. HART—One more year at pictures.

FATTY ARBUCKLE—A job.

What a merry time Earl Hammons has living to his title.

THOMAS H. INCE—New scarf pins.

MACK SENNETT—Some new bathing girls

CHARLEY RAY—His new contract to be as nice as his present one.

MARSHALL NEILAN—A way to keep his accounts straight.

EDWARD BOWES—A lot of props for the Capitol and a way to stop burglaries.

WILL ROGERS—A release for his two reelers.

CLARENCE G. BADGER—His own producing company.

PAUL BERN—A flock of good scenarios.

HELENE CHADWICK—A way to keep down garage costs.

MORRIS KOHN—Something pleasant to do.

JAY GOVE—Me, too.

ALICE BRADY—Good health.

MARY MINTER—A scenario that doesn't make her compel papa and mama to love each other.

Hiram Abrams spends the Yuletide looking at his stars.

MAE MARSH—A place back in DW's fold.

LOUIS GASNIER—Locations close to Hollywood.

T. HAYES HUNTER—Contracts without lawsuits.

CHRISTY CABANNE—Good material for Billy Dove.

AL CHRISTIE—Appreciation.

CHARLEY CHRISTIE—Bookings.

JIM BRYSON—A year or two at home.

PAUL SCARDON—Something to make Betty happy.

J. D. TIPPETT—Extended use of Brifco.

JIM QUINN—To keep out of the laundry business.

NAZIMOVA—To get back to her old form.

PAT POWERS—More golf trophies and more banking.

WILLARD PATTERSON—Good health.

FRANK FREEMAN—A way to make Georgia Tech football eleven win always.

PEARL WHITE—A trip to Europe.

SIG SAMUELS—Better financing.

WALLY REID—A saxaphone for the baby, and some Scotch for papa.

TOMMY MEIGHAN—A chance to rest between pictures.

CECIL DeMILLE—How to handle his airship.

WILLIAM deMILLE—More good scenarios.

MIKE LEVEE—Business.

PAUL H. CROMELIN—No tariff on foreign film.

NATHAN BURKAN—A summer vacation.

HARRY GARSON—A new contract for Clara with Equity.

COL. FRED LEVY—Another trip to Lunnon.

JOSEPH M. SCHENCK—One more comedian for his string; better scenarios for Norma and Connie; and another worker like Felix Feist.

FELIX FEIST—To beat bogy at Oak Ridge.

ABE WARNER—Duplicates the above wish in spades.

HARRY WARNER—Another year like 1921—then he'll retire.

What's Pioneering to a smart New York boy, anyway?

MARION DAVIES—A little publicity.

VIVIAN MOSES—An airship to reach the studio more quickly.

ANTHONY PAUL KELLY—Just one more "Star Dust" to work with.

JOE BRANDT—Better prices.

NATE GORDON—Boxing lessons.

SPYROS SKOURAS—A way to stop Harry Koplar from arguing.

CHARLES E. WHITEHURST—A stimulus for business.

RALPH KOHN—More time to play golf.

HARRY GOETZ—Less kicking from producers who turn out a bad negative and want a good print.

EUGENE FELT—Lots of big pictures for the Aldine.

What Gabe Hess would like to be doing every day—Xmas included.

R. H. COCHRANE—Square dealing and death to star stealers.

HARRY BERMAN—Some expert salesmen to help him take care of orders.

CHARLES E. MOYER—A few stunts that Mary and Doug might be prevailed upon to try.

PAUL LAZARUS—Bigger handball courts, and more of them.

CHARLEY GOLDREYER—Some more houses to add to his string and a little luck with those bones.

EMANUEL MANDLEBAUM—An understanding of when to say "enough."

FRED DESBERG—More activity for his Ohio theater corporation.

Sydney's slogan.

LEOPOLD FRIEDMAN—Some more bets with Joe Plunkett.

BEN BLUMENTHAL—Preisselberren, plus good productions from abroad.

W. E. ATKINSON—A trip to Europe.

J. E. D. MEADOR—Some new ideas for "The Four Horsemen" when it gets in the picture houses.

MILTON WORK—Some nice new bridge cards and partners who don't overbid.

R. S. COLE—Better business and better business methods.

"BUXY"—A nice platinum chain to go with his nice platinum watch.

S. R. KENT—Another production to break his "Anatole" record.

EDMUND GOULDING—Some hot mince pie and a real English pudding.

JACK PICKFORD—To get started on "A Tailor Made Man."

BENNIE ZEIDMAN—To get back to Hollywood.

And it promises to be a sweet New Year, too.

BERNIE FINEMAN—Me, too. Sooner the better.

CHARLES URBAN—To have Movie Chat contract perpetuated by the MPTOA.

HARRY LEVY—That the non-theatrical field expand more quickly.

"DOC" SHALLENBERGER—A wider market, more independent productions, and a chance to get away and fish every now and then.

MAJOR TOM EVANS—Better prints and more time for golf.

H. J. YATES—A way to make the hard boiled state righters take up their COD's and stop his worrying about this part of the business.

J. E. BRULATOUR—That Hope Hampton gets in every first run house in the country.

SYDNEY GARRETT—That a certain deal goes through. Also one volume of Milton Work on how to bid at bridge.

E. M. KRAUS—Some more good plays like "Why Girls Leave Home."

NATHAN HIRSH—Four more in a row; some novelties from Germany for a side line and one more year like 1921.

WILLIAM R. HEARST—Somebody to check up his sales.

WALTER R. IRWIN—All the details to be straightened out so he can "go."

Just another year to add to his string of stars.

R. E. WELSH—A little more space to tell about Wid.

ROBERT G. VIGNOLA—Less table cloth figuring.

EDDIE BONNS—Collection of back pay due him from some producer.

RAY ROCKETT—An "angel" with lots of honest-to-God dough.

JOHNNIE WALKER—A new starring contract.

EDNA MURPHY—Me, too.

WILLIAM RUSSELL—Count me in.

MAURICE FLYNN—I'm with you.

EILEEN SEDGWICK—By all means.

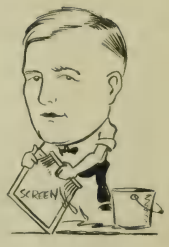
EDDIE POLO—Absolutely.

GLADYS BROCKWELL—I'm in favor of it.

EDITH ROBERTS—A worthy thought.

ALICE LAKE—I vote "Yes."

MILDRED HARRIS—Sure.



Maybe the coming year will find a cleaner screen for Uncle Oscar Price.

MILT CRANDALL—Someone to recognize the worth of exploitation men.

JACK WOODY—Maybe it's a job.

JIMMY WALKER—Ask Sydney S. Cohen.

REGINALD BARKER—His own producnig unit.

HARRY D. WILSON—To remain in California forever.

WHAT'LL THEY GET?

THE COMING YEAR

Optimism the Keynote of Leaders of the Industry—Belief Also Extends Generally that the "Trimmings" Must Go and Production Costs Be Reduced In Proportion to Other Necessary Savings to be Effected.

Economies Must Be Practiced

Experience during 1921 taught the motion picture industry two things—the necessity for bigger pictures and the imperative need of economy.

If 1922 is to see any movement toward prosperity in this industry we must have bigger pictures. Producers must make them and exhibitors must show them—because the public demands it. While general business conditions are in a measure responsible, the changed attitude of the public toward pictures is the biggest factor in this situation. The public will always go to see big pictures, as it proved during the last few months when big productions smashed box-office records, while mediocre pictures failed. This condition is certain to continue through 1922, and the exhibitor who does not give his patrons the big productions they are demanding will find no increase in his receipts over the slender revenues he obtained this year.

To increase the margin of profit unceasing economy must be the watchword with everybody next year—producers, distributors and exhibitors. Producers already have gone a long way toward eliminating the extra costs which had burdened their productions, but they must continue their unremitting economy insofar as it is consistent with the highest standards of production. Wise exhibitors will do likewise, and will eliminate from their overhead expenses many of the useless features which are now eating into their profits without bringing in any additional revenue.

If exhibitors are to gain the greatest benefit from the big pictures to be released next year, they must adopt a flexible policy as to admission prices and length of run which will enable them to realize to the full on the drawing power of their attractions, and encourage producers to make still bigger pictures.

If these two facts are borne in mind—big pictures and the need of economy—next year will see a definite return toward the prosperity which this industry deserves.

ADOLPH ZUKOR.

"A New Year's Resolution"

RESOLVED by every branch of the motion picture industry in America and by every individual connected in any way therewith, that during the coming year there will be built, maintained and developed along constructive lines some kind of an organization which can present and maintain a united front in all matters concerning the good of the industry as a whole, and that somehow that inevitable thing which must happen will be brought about so that every element of the industry can live in peace and harmony with a firm and steadfast resolution to build instead of tear down, all to the end that the industry itself may be established in the eyes of the American people as a powerful instrument for good, as the most popular medium for entertainment of the masses, and as a useful element to society itself."

Such accomplishment would not be "Utopian"; it is the inevitable, it must come and it will come. Let us hope that it will arrive during the year 1922.

CHAS. C. PETTIJOHN.

Sees Confidence Restored

Indications point to an improvement in business conditions. Confidence is being restored and the great American public is gradually resuming its normal life.

Motion pictures are an essential part of our living. Knowing this to be true, we have no reason to fear lack of patronage even if there are temporary fluctuations in the trade.

We have much to be thankful for in the lessons of the past, and the industry as a whole is profiting by them. Production has been placed on a reasonable basis.

Producers are learning that it is far better to make a few really fine pictures each year than to turn out a great number of mediocre ones. With the improvement in the quality of photoplays, the average life of pictures will increase proportionately.

The movement towards longer runs has been gradual, but none the less certain, and speaking for the Goldwyn Company, I may state that we are concentrating on the making of pictures that will justify exhibitors in extending the number of their p'aying dates.

SAMUEL GOLDWYN.

Suggests Pulling Together

At no time have I had greater confidence in the stability of our form of amusement. We have the natural offering for the great numbers of our people because the screen presents an amusement of the highest type, and yet one that can be offered at a price that will interest the bulk of our people. I realize, of course, that there has been a depression, and I naturally feel that that depression will exist until the return of all industries to normalcy, whatever that expression may mean; but I do feel that we will suffer less and that we will get by, especially if we can count on the entire industry for pulling together for a common purpose, and that purpose the good of the industry as a whole.

ROBERT LIEBER.

Trouble for the Wastrels

It is only natural that the big thought in my mind in connection with the coming year is the biggest thing I have ever tackled, and, I believe, the biggest any producer ever tackled—in other words, the first real million dollar picture, 'Foolish Wives.' The inquiries about this production and the unprecedented offers we have received from some of the best theaters in the country are proof enough that the real showmen of the world realize what such a big picture means to the whole moving picture business.

But, in addition to this, we are planning the most ambitious events in Universal's career. We have not only revolutionized our producing and selling methods to bring costs down to bedrock and thus enable the exhibitor to get pictures at life-saving prices, but we have made better arrangements to insure good stories, which is the heart and soul of the business.

If everybody will eliminate the insanity of waste as we

have done, it will be a good year for all. But if they do not, some trouble is in store for the wastrels.

CARL LAEMMLE,
Universal Film Mfg. Co.

Many Important Changes Coming

The coming year will record many important changes in the industry—changes that will tend to stabilize the business and place it upon a firm and permanent foundation. The readjustment process that has been necessary in practically every line of business enterprise since the war has already worked important changes in the conduct of the motion picture industry. The sound principles that have been thoroughly tested in other big enterprises are being adopted by the motion picture companies. Necessary economies are being effected, both in the making and in the marketing of pictures—waste is being avoided, exorbitant star salaries are being abolished and the industry is getting down to a common sense business basis. There will be fewer but better pictures during the coming year—less expensive productions, with corresponding decrease in rentals and lower admission prices—with a resultant increase of attendance at picture theaters throughout the country.

With the repeal of the five per cent rental tax, and the repeal of the amendment affecting 10 cent admissions, the burden of exhibitors and their public should be materially lightened.

WILLIAM A. BRADY,
President N. A. M. P. I.

Sees a Favorable Outlook

This holiday season brings with it agreeable reflections on quite an accumulation of indications that the coming year will witness a healthy improvement in financial and commercial conditions, which of course, means greater activity in most of the country's industries. The army of the unemployed, already considerably reduced, will be brought to the vanishing point. A larger proportion of the population will have more money to spend, and its purchasing power will be greater than at any time since the beginning of the war. The lessons in economy which the multitude has learned will enhance general appreciation of the new era of prosperity ushered in by the year 1922, and the savings banks will show the best evidence of it.

The picture industry has been diligent in the work of putting its house in order. It has discarded the wasteful methods of "boom times," and discovered and tested additional ways of retaining public interest in its offerings. A greater diversity of subjects are now being screened than ever before. Exhibitors are enabled to offer programmes of the shorter forms of pictures so varied in character that no patron has any excuse to leave the theater unsatisfied.

Among the indications pointing to increased prosperity for the new year, the recent marked advance in foreign exchange is significant. He would be indeed a pessimist who could not glean from all these evidences a favorable outlook for 1922.

PAUL BRUNET,
President of Pathe Exchange, Inc.

Anticipates Many Radical Readjustments

In an industry in which scarcely a week passes without the announcement of some sweeping realignment of factors, it isn't an easy matter to make a forecast, especially when one's prophecy is expected to wear throughout the year.

The motion picture industry is so essentially a barometer of general conditions, that I cannot but feel that it is destined to reflect at once any industrial betterment that may be evidenced in virtually every other channel of commercial activity. Any enterprise catering to public entertainment is usually last to feel depression and first to recover from it.

We must not lose sight of the fact that motion picture business is still much undeveloped in every phase except size. The whole industry is in a state of flux, but never has there been so evident a desire to clarify the points at issue as has been generally manifested by all elements of the business during the past few months.

I believe that 1922 will see many radical readjustments throughout the industry. The introduction of new business methods by drafting the best ability from other and older industries will introduce elements of efficiency and economy that must inevitably work to the advantage of the entire business. Certain courses of procedure which we have come to look upon as fundamental to the production and distribution of pictures, will give way to more economical and more effective methods; and it behooves us all to welcome every forward development.

W. W. HODKINSON.

Cut Out the Trimmings

The whole question, or at least the basic question, it seems to me for the coming year is the general business situation. If this improves the theater admissions will reflect the improvement and of course the whole industry is based upon theater admissions.

General business is improving. That is certain. Next Sprnig will see, by all economic signs, a more pronounced improvement. Next Fall will see business close to normal prosperity. I note that Governor Harding of the Federal Reserve makes this prediction.

The main trouble with general business has been the money exchange situation. We've got to sell our raw and manufactured products abroad. The matter was put to me very simply by an exporter the other day. "It isn't that South America and Europe don't want to buy our product," said he, "but before they buy our goods they've got to buy our money, and our money costs too much." But the exchange rate is fast improving. It is better at this writing than since 1919; and it will continue to improve right along.

I am speaking, of course, of business as a whole. The agricultural sections have been hardest hit and will be the slowest to recover. But they, too, are bound to reflect the general easement and improvement.

War times will never return. We've got through the post-war depression. Times are still none too good; but whether we like it or not, we've got to face the music, cut out the plush and trimmings in general, work as hard as we used to, realize that everybody is in about the same boat—and see it through.

WM. A. JOHNSTON,
Motion Picture News.

Business is Coming Back

In your Year Book for 1921 under the heading "The Coming Year," the writer gave his opinion as to what the future had in store, and that while the business during the summer months had been exceedingly bad, there would be an active demand for films, and prices obtainable in proportion to the value of the product beginning with the Fall Season.

At that time my letter was in the form of a prediction as to what would probably happen, but, at this time, having reached the better season, my views have been confirmed, and it is very evident that the business is coming back steadily, but perhaps a little slower than some had hoped for. My views as to the future have not in any way altered; for those

in the industry are working along safe and sane lines, and under these circumstances the future is assured.

R. S. COLE,
R-C Pictures.

Worst is Over: Mastbaum

I am convinced that the amusement loving public has been falsely imbued with the idea that motion picture and amusement enterprises as a whole are struggling in a morass of difficulties. True, as in all business conducted on a large scale, the industry has been beset with hardships from time to time, coming, as hardships frequently do, in bewildering succession. And yet the producers and exhibitors have survived, and as a result there is not on record a single notable managerial collapse.

The worst is over and optimism is the order of the day. I am happy to admit that the Stanley Company is flourishing and enjoying an unprecedented prosperity.

It is a well known fact that each succeeding year brings new achievements which surpass the performance of the preceding year. The moment these are attained they are said to be the acme in picture production or theater construction. But the ultimate has not yet been reached.

Along with the betterment of pictures has come a wonderful improvement in the buildings devoted to exhibition. The cinema theaters of recent construction are the finest to be found in the countries in the world—rivalling the most palatial of structures, and for the most part surpassing all playhouses devoted to the spoken drama. The people are devoted to the screen, and they are entitled to every luxury in surroundings and to whatever incidental entertainment that may be provided.

JULES E. MASTBAUM,
Stanley Co. of America.

Support Pictures; Kill Trimmings

There is good ground for optimism with regard to the coming year in films, although the tendency to blindly exaggerate possibilities is to be deprecated. How the course of this changing stream will go eventually is impossible to determine, but the current is there and the water is by no means stagnating.

There never has been keener competition in our business. The result is a greater effort and a more intelligent endeavor to follow the public taste and to give the exhibitor showman pictures. There never was a time when real attractions at the box office were in greater demand. There never has been a time when such pictures were more needed. Now, as at no period in the last three or four years, will it pay the exhibitor to get back to the picture as the fundamental and overpowering part of his entertainment. Many of the extras, the excrescences, the frills and the furbelows of presentation must be abolished if the exhibitor is to be healthy. His support must be given to that which the public supports, and that is the picture. I have found that despite the annual vogues in the films, authors' series, specials and what not, there is one sure-fire element of success, and that is the star personality. America demands it. America worships its personality. For consistent business I look to see the intelligent star pictures, based on good story material, going steadily on their way as the greatest money makers in the industry.

A. S. KANE.

Federated Building

As President of the Federated Film Exchanges of America, Inc., I desire to state that while our members were no more immune than the rest of the exhibitors and distributors of the United States from the effects of the protracted heat wave of last Summer, nonetheless, I believe the Federated is slowly but surely building a foundation which will eventually support a structure of magnificent proportions.

There has been a growing tendency on the part of the exhibitors throughout the United States to recognize above everything else that it is very costly to book a program of features. They realize very clearly that in order to play one good picture they are forced to buy three or four mediocre ones, which invariably eat up the profits that have been made on the one good one. They also clearly recognize the fact that they are forced into a position where they pay an inflated value for a picture because of the fact that its exhibition value has been artificially determined.

J. L. FRIEDMAN.

Too Many "Movies"—Too Few Pictures

In the coming season, the motion picture industry will very likely plough its field less extensively and more intensively than in former years. Too many "movies" have been made and too few motion pictures. The mushroom growth of the industry has developed the quantity idea of production; but in the new year, a higher general average of artistic excellence will be found in American-made photoplays.

One of several stimuli that our own productions have received is the re-birth of artistic competition with foreign films. Through such pictures as "The Cabinet of Dr. Caligari" which disclosed an entirely new phase of the cinematographic art, we have been led to examine our native product with a genuinely critical eye.

Though we may not follow the radical trail blazed by foreign film producers, we cannot fail to be influenced by it.

The tonic effect of the introduction of foreign films is not to be measured at this time, when American production has been somewhat curtailed. The few very good films that have been imported will have practically no effect on the American market or on the players who believe they are being discriminated against. The fact is that the majority of foreign films cannot be given away in America, they are so far below the general average of our photoplays.

There is another influence that may be felt in the motion pictures to be produced during the coming year. That is the application of censorship laws in existence in some states. Censorship is not likely to become a national institution; its attendant evils are too manifest and involve the principles of freedom of speech and of the press to such an extent that any move for suppression is likely to be defeated. Producers, however, will adjust themselves to the limitations imposed by state laws, but not without some friction, due to the differences in the various statutes.

GABRIEL L. HESS,
Goldwyn.

Return to Normalcy

I think that the coming year is going to bring a complete return to normal conditions and a reduction in the number of pictures made by each independent star and producer to provide the added time necessary for maintaining the degree of quality demanded by the public.

J. D. WILLIAMS,
Asso. First Natl.

New Production Ideas Coming

The coming year will bring improvement in every angle of the industry. The adjustment that is now taking place will gradually remove the superfluous and allow the fittest to survive. The cut and dried type of production, with their trans-

parent themes will be discarded and a new standard of original and varied stories with individual backgrounds substituted. The foreign pictures that have swept this country have demonstrated that a change in subject and environment is the cry of the times. In order to keep in the running American producers will have to seek new, unbroken ground for their screen material. I venture the prediction that the approaching year will see the greatest array of versatile product ever offered on the screen—both in long and short subjects. In this movement for different and novel product, the independent will play a leading part.

J. I. SCHNITZER,
Equity.

Keep Up Admissions and Productions

In my opinion the outlook for the coming year is very good, and the one thing the exhibitors must not do throughout the country is to allow themselves to be stampeded into a general reduction of prices. The motion picture price as it stands today comes nearer to giving one hundred cents on the dollar in the way of entertainment than any other form of amusement, and there are two things that positively will not go together, and they are a reduction of price (with consequent reduction of film rental), and increase in the quality of shows—and to my way of thinking increased quality of shows is the most essential thing to the future success of the industry and is the exhibitor's only hope.

There is just as much money in the business for the exhibitor today as there ever was, only it is distributed a little more thinly on account of the many large houses that have been built in recent years. Under present conditions the exhibitor can no longer take the road of least resistance to make money, but he must get down to it and hustle for every dime he gets, and take advantage of every opportunity and increase his efforts in every manner possible to make his house the most popular one.

I don't know of a city that should be much worse off than Washington, that is as compared with war times, when Washington was filled with people—and of course, it would be foolish for me to say that we are making more profits now than we made during those times, but I can say that we are making money, and a satisfactory amount of money, at this time. We are at least doing better than we did before the war, despite the fact that our expenses are greatly increased—and I am still willing to pay a good price for a good picture.

It might be of interest to you to know that in the face of these bad times we increased our admission price at the Metropolitan Theater October 1st, but we also increased the quality of everything all the way down the line, especially the pictures and music—and we have been well repaid.

The exhibitor must not expect today to make money in the same volume and as easily as he did during war times, nor must the producer—and every branch of the motion picture industry must realize that after all it is in a very fortunate business, because it is among the very few businesses today that are not losing money to the extent of millions. I believe it stands almost alone in the amount of profit as compared with other large industries, despite the cry of hard times.

HARRY CRANDALL,
Crandall Theaters, Washington.

Will Witness Gradual Adjustment

There probably remains in the mind of no one any question that the motion picture industry is now, and has been for some little time past, going through a period of severe transition. Every one of the many unstaple factors of the business has been an agency in bringing this about, and the adjustment of these factors upon a more business-like and equitable basis is the transition, which upon its completion, and even during its development, will bring the entire industry nearer the only foundation upon which it may hope to endure with a power that will not be denied.

It will mean, first and foremost, a more equitable arrangement between the producer and his agent, the distributor, and the exhibitor. No working basis between these two great factors, the producer and distributor on the one hand and the exhibitor on the other, can hope to be lasting unless it is equitable. The fact that it has not been entirely so is one of the main causes for the present adjustment period.

The adjustment will come gradually and slowly, nothing phenomenal will occur—great changes never take place over night. Any thing to be durable and powerful must build slowly. Yet the fact that such condition does exist should be the cause for the greatest optimism on the part of every factor in this vast industry of ours. It points unmistakably to increased prosperity for the year 1922, and a continued success, building with ever-increasing momentum for every future year's prosperity, even beyond the dreams of the most hopeful.

A. S. KIRKPATRICK,
Exceptional Pictures.

What Would You Do?

If you were driving an automobile on a long trip, with a definite and worth-while destination in view, and you came to a hill which the car refused to negotiate, would you get out and do what you could to make the grade or would you walk twenty miles to the next town and send a flock of telegrams to the man who made the car?

Sometimes when I consider the present conditions of the motion picture business, this question—which would be called a hypothetical one in a court trial—forces itself upon my mind.

I wonder if it does not have a remarkably strict application to the situation as between motion picture exhibitors on the one side and producers and distributors on the other.

There seems to be every indication that the motion picture car has come to a grade which it is having difficulty in negotiating.

Isn't it true that a lot of folks are using up tremendous energy in "walking the twenty miles" and "sending flocks of telegrams" instead of doing what they can to help a situation which requires everybody's help?

We folks, whose experience with the motion picture industry has stretched over some few years and who are constantly in contact with its changing conditions among both producers and exhibitors, have but little sympathy with a lot of the general criticism of the business which is made from time to time. The motion picture is just as complete an entertainment as it ever was. Any need of near-vaudeville attractions as upholstering vehicles—whether they be "acts" or unduly elaborate musical settings—is a need which exhibitors have forced upon themselves. The picture is still the thing—and always will be, for the reason that, despite all statements to the contrary, motion picture productions are constantly becoming better and better.

Let's quit "passing the buck." With millions of dollars in cold cash going out of their coffers each week in the conduct of their part of the business, producers and distributors have been forced to a policy which will make each dollar get back at least one hundred cents. The application of the same principle in all branches of the industry, particularly where the

flashy accompaniments to the photoplay production itself is concerned, would work wonders for the general good.

As to the "outlook" for the new year—every motion picture man knows that the motion picture industry is bigger than any individual in it. It is only reasonable that its operation should be attended with little difficulties from time to time. Because the past few months have shown the need of co-operative, constructive effort, it requires no gift of prophecy to say that December, 1922, will find the business in better condition than at any time since its inception.

SAM E. MORRIS.

Most Forward Constructive Step

The best way to measure the future is by the past. My interest is entirely in pictures that have more than mere entertainment value, important as that is. They must have instructional value, too; and for this type of picture I look to see a better year in 1922 than they have ever had before.

The increased use of what we call here in America "educational short subjects,' and what they call in England 'interest films' has been remarkable. I have been a part of this development for more than 25 years, but 1921 was easily the best of all the years. 1922 will be even better.

I think the difficult conditions in the film industry have had a good deal to do with the increased use of instructional short subjects. People are in the mood for entertainment that has some substance to it, and the exhibitors quite naturally have sensed this fact. The more they see of film of quality-nature, the more they will want to see them.

There is no doubt in my mind that the New Year will witness a steady development in the use of quality-films. The best evidence of that is the arrangement recently entered into between the Motoin Picture Theater Owners of America and the Kineto Company, whereby there will be produced as the official screen publication of this exhibitors' body the 'Official Urban Movie Chats of the Motion Picture Theater Owners of America.' That is the most forward, constructive step that has ever been taken in the industry.

CHARLES URBAN,
Pres. Kineto Co.

Too Much Footage

Although naturally I am an optimist, I am forced by the present attitude of the producers to state that there is very little relief going to come to the producers and distributors the coming year.

Exhibitors ar egoing to have good business as soon as the general economic conditions of the country adjust themselves—their prosperity depends upon the prosperity of the country.

No matter how much conditions improve in general, the producer and distributor will receive very little, if any relief, because of the persistent efforts of the producer to disregard the most potent factor in business, and that is supply and demand. No business can be made a profitable one where there is an over-production; no business can offer a safe investment for a reputable business man where money is so mis-handled as in the production of pictures.

The large concerns are evidently running a race to see how many feet of film it is possible to use in a year; the result is that the raw stock people are making plenty of money and the film producers are worrying about finding a way to pay their bills. Every Fall we have the proclamations that a policy has been adopted by the various national organizations of fewer and better pictures. The new season is only 2½ months old and what do we see but more and worse pictures, but they still keep turning them out by the yard.

And it is true that once in a while accidentally one of these large concerns will strike something that we term "a freak success," which to use a colloquial expression will clean up enough money to pay the losses of the millions of other feet of film which they produce during the year. Luckily indeed that they can strike one of those "freaks" once a year.

I pray that sooner or later the so-called national producers and distributors will release fewer and better pictures and in that way make this business profitable, safe and worthwhile.

SAM ZIERLER,
Commonwealth Film Corp.

Let's Play Fair

The coming year, in my opinion, means a "survival of the fittest," and by that I mean both producer and exhibitor. Exhibitors cannot afford to pay high prices for product unless the producer in turn produces for them box office attractions of merit. The producer cannot afford to make big productions unless he receives equitable rentals that will enable him to make pictures that draw money at the gate. Therefore, the time has come for the exhibitor and the producer to look one another straight in the eye, and work on a basis of equality that will let them both live.

The exhibitor who refuses to pay an equitable price for a product of quality that brings business to his theater is a menace to the industry, and the producer who attempts to foist a cheap production on the exhibitor at an exorbitant figure, is also a menace, and the quicker people of this kind are eliminated the quicker the motion picture business is going to be on a sound basis. The entire life of the industry depends on the exhibitor and producer with the distributor acting as the middle man.

If the producer is assured that he can receive proper returns for his efforts, he will then be in a position to make a class of productions that exhibitors are demanding at the present time and that is big pictures.

Let us eliminate all attempts to out-smart one another, and play fair with each other, and I am sure there will be a better feeling all around.

"JIMMY" GRAINGER,
Marshall Neilan Prod.

An Angle on Foreign Pictures

The outlook for progressiveness in the motion picture industry will be influenced to a considerable extent among high grade pictures by the influx of foreign made films. I say "among high grade pictures," because the cheaper brands will get very little marketable consideration in America.

Each country, no matter how small, has at least one big story—some have many—before they are forced to fall back upon the director's inventive genius for a continuance. Among these productions will not be "better pictures"; but they will strike a satisfactory average. Their values will be their novelty. They will at least be "different" and, plus the usual box office drag, can be made to secure the backing of the citizens of their own countrymen in America for a greater exploitation.

ERNEST SHIPMAN.

Heed Lessons of Past Year

The outlook for the coming year is bright, indeed—provided we all heed the lessons taught us during the year now closing.

Chief among the things this year's experience has driven home is that the day of the mediocre picture has gone, never to return. The public, fed up on cheap, inane 'program' pictures, will now go to the picture theater only when the attraction is a big picture telling a powerful story enacted by capable players of established reputation. The weak picture will die at the box-office.

The second lesson is that if this industry is to grow along sound lines we must all practise unremitting economy. And

by all, I mean exhibitor and distributor as well as producer. The producers must eliminate the sinful extravangance which has characterized some phases of production. A great deal toward this end was accomplished this year; the drive against inefficiency and extravagance must continue, however, in all production departments. But the exhibitor likewise must economize. If he is to take advantage of the big productions which undoubtedly will be offered him next year, he must be in a position to pay a price that will encourage producers to continue to make big productions. And, in the present mood of the public—which I believe will continue for some time—he will not be able to pay what these pictures are worth to him unless he prunes his overhead expenses and eliminates many of the unessentials which at present are proving a burden to theaters.

If, as I said in the beginning, these two great lessons—the crying need for big pictures and the necessity for the elimination of all waste—govern the conduct of our industry, 1922 will see a return of sane prosperity to the motion picture business.

JESSE L. LASKY.

Sees Great Future Ahead

I feel the motion picture business is going through the first real test of its existence; that it is in a stage of the survival of the fittest, from the largest producers down through the various stages of the business to the smallest exhibitor; that the showmen of the next several years will be those that demonstrate their worth in weathering the serious conditions of the present; that eventually the business as a whole will be far more sound than it has been, but in order for this to be brought about, the enormous waste that has been thrown into the amusement business, including excess labor and wages, must be very largely eliminated and the benefit thereof in turn to be passed on to the public, retaining a reasonable profit in said process.

The changes in our business the past few years has been rapid, but it is my humble guess, not so much so as it will be in the next two or three years. There is a great future ahead for the amusement business if handled properly by the leaders of the industry and petty politics eliminated, otherwise the all-important public may have their full say."

ALFRED S. BLACK.

A Prophecy for 1922

Nineteen twenty-two will be a year of awakening for the motion picture industry. The producer and the exhibitor who accepts the verdict of an awakened public, who does his part to satisfy the public appetite for bigger and better pictures, for more real entertainment and less froth, will reach new attainments.

The picture public is no longer the unsophisticated, long-suffering public of five years ago, hungry for any sort of motion picture entertainment. We have educated the public, elevated their sense of the dramatic and improved their taste for the artistic, and now we must satisfy this new taste.

Thousands of people in this world see these motion picture productions every day of their lives, and these thousands of fans are multiplying each year. There is no greater teacher than the motion picture, and this fact itself has made shrewd and not easily satisfied critics of our public.

Producer and exhibitor must realize and analyze the new order of things, and our productions and our presentation must meet the new standard.

Nineteen twenty-two will be a great year for the big productions and for real showmen. It will be the hardest year of the industry's history for producers and exhibitors who fail to recognize the public's new demand.

THOMAS H. INCE.

Happy New Year!

"The pessimist kicks because of the thorns on roses, while the optimist rejoices because of the roses on thorns."

As the New Year is tolled in we renew our pledge of Optimists.

We have profound and proper faith in the Motion Picture Industry.

We have the courage and vision to predict bigger and better things from and for our industry during 1922.

By constant vigilance and diligence we will protect our clients and extend our ability to serve.

Happy New Year!

WATTERSON R. ROTHACKER,
Pres. Rothacker Film Mfg. Co.

Wisdom from Oklahoma

The public's taste for motion pictures is certainly undergoing a decided change. It seems to me that the same thing is happening now to the ordinary five-reel program feature that happened several years ago to the two-reel pictures, when more progressive companies and the better directors began producing five and six-reel pictures. The public seems to have no time for the program feature, although it perhaps has been just as well produced and with a better cast than a similar picture which drew fine crowds last year, but they will turn out to see the big pictures like "The Old Nest," "Four Horsemen," "The Sheik," etc. This tendency on the part of the public to pass up pictures of a smaller caliber is making it very difficult for exhibitors to make theaters pay. There is little consolation in making money on six or seven big pictures during the season and losing money on most all of the other pictures offered.

However, I think that the quality of pictures now being released shows a decided improvement over those released early this fall. I screen a great number of pictures, and during the past two weeks I have seen some 15 or 20 new releases and fully half of them were very high class and possessed a great amount of entertainment value, and only two or three of them were below the average. Last fall the conditions were just the reverse.

I do not think that the public is tired of motion pictures. I think that they compare every picture to the last exceptional picture they have seen, and that the general business depression has made "shoppers" out of them, and they simply will not spend money for photoplay entertainment unless they are fairly well convinced that they are going to see an exceptional photoplay.

In my opinion the big expensive prologues some exhibitors are putting on is a foolish waste of money. If the theme of a photoplay calls for a prologue it does not necessarily have to be a lavish one to get over with an audience, and if the picture does not call for a prologue they only impress by the lavish display of a foolish waste of money, and the next week in order to impress them again more money must be spent, and some exhibitor three or four doors away with an honest-to-goodness picture will be doing all the business. If there was some way of diverting some of the vast sums of money spent by some of the large theaters for service, prologues, and too large orchestras, to the producers where it could be spent intelligently to improve the quality of pictures, it would, in my opinion be of benefit to the industry as a whole. I am a great believer in good music for pictures, but a capable 16-piece orchestra can provide just as satisfactory musical accompaniment for pictures as an 80-piece orchestra. Of course, the big orchestra impresses the public with the desire of the exhibitor to give them value received, but the public is smart enough to know that it is paying the bill.

RALPH TALBOT.

Exhibitors Looking for Big Pictures

The year 1922 will be the year of the big photoplay. And by big I mean in subject matter, in imaginative direction, in box-office value, adequate production and in acting marked by high intelligence and truthfulness to human nature and social conditions.

Take "Theodora," for instance. It has had the biggest kind of a box-office success because it is the world's greatest spectacular photoplay—the critics of six of America's largest cities bear witness to that fact—and the exhibitors are keen to book it. It is the sort of production, in its bigness, that the exhibitor wants.

Exhibitors have learned during the past year that big pictures will double and treble box-office receipts.

ALFRED WEISS,
Goldwyn.

The Free Screen

There is more room today than ever there was for independent producers and independent exchanges. Every initiative effort in the motion picture industry has come from independence fighting coercion.

The future of the industry is with independence. Greed and oppression will stalk around New York, but it cannot radiate throughout the country. The screen is free; the exchange is free; the exhibitor is free.

W. E. SHALLENBERGER,
Arrow.

Survival of the Fittest

The coming year will see "the survival of the fittest." The producers who can make the best pictures, and the exhibitors who are the real showmen will be the ones to survive.

The present depression is the best thing that ever happened, because producers and exhibitors were pyramiding to the point beyond the possibility of success. We have all gone crazy, and we are going to realize after all that "pictures are pictures," and there is just so much and no more.

F. J. REMBUSCH.

"Ups" and "Downs"

The coming year will be one of ups and downs—"ups" for the far-sighted producer who selects the right stories, the right casts and the right producing units—"downs" for those who neglect to start with sure foundations. It will be a year of sifting, of weighing in the balance—and of the survival of the fit.

I believe censorship is greatly responsible for many of the changes now being made in the film industry, together, of course, with the tightness of capital.

EVE UNSELL.

Mack Sennett Optimistic

The New Year of nineteen hundred and twenty-two will be big, and a prosperous twelve months for the Sennett organization. I am looking forward to it with much optimism.

I have been on the same location and trying for ten years to supply exhibitors with a type and quality of pictures which would be remunerative to him, and at the same time please his patron. Several years ago I visualized the present day demand for bigger and better pictures, and am happy indeed with conditions as they are.

MACK SENNETT.

Screen Has Passed Through Period of Imitation

The public does not want warmed-over, second-hand stories. Stories must have a spark of life. In other words, the screen has passed through a period of imitation. It has imitated the stage play, the spectacle and the novel. During the coming year it must not look for borrowed ideas; it must look for creative efforts. It is only by eliminating all that is false, imitative and cheap that the motion picture can fulfill its legitimate destiny.

PAUL BERN,
Goldwyn.

"Mickey" Writes to Santa Claus

Mr. S. Claus,
Mount Prosperity,
U. S. A.
Dear Mr. Claus:

Through your side-kick, Mr. H. New Year, I learn that you plan to pass up the large family of Mr. and Mrs. George Film Business this Christmas.

As a young and ambitious member of this family and in accordance with the iron-clad custom of every son of the Film Business clan, I wish to address an "open letter" to you entering my plea in behalf of my brothers and sisters and including myself.

While it is true that we have many stepsons, black sheep and censors boarding with us (rent free), these persons are not actual members of our family and we should not be compelled to suffer because of these bad boys and girls.

In the event that your action is based on the impression that we do not believe in Santa Claus, please forget it. After one or more years existence in the motion picture family, we are ready to believe anything.

It is also true that many of us have been playing with that naughty boy, John Depression, instead of remaining in our own yard of prosperity. The mud that John has thrown on our spotless clothes of success still sticks, but we promise sincerely to remove this mud which, as you know, is a very sticky substance composed of many evils, mistakes and bad judgment.

In view of these promises will you please be kind and not give us the cold stare on Christmas Eve? There are many gifts you can place in our stockings, gifts that are not only desirable but highly necessary.

Please, therefore, fill the stocking of Willie Distributor with higher rentals to exhibitors and lower negative costs to producers. Also give him great pictures for nothing and plenty of conventions. If he likes anything better than a great picture cheap, it is a convention.

To Johnny Exhibitor please bring lower rentals and more investigations. If Johnny can't have both give him either one or the other, for he likes them equally well. Also give him more organization meetings and speeches. Don't forget he loves "Soandso Weeks" and "Catswhiskers Months," because of all the free slides, one-sheets and banners he gets to advertise them.

To the little Producer boy, please present a picture-book on how to increase negative advances and how to get finances. Also give him a book of ghost stories about Overhead the Terrible. What he desires most of all, however, is the power to sell a picture after it is finished, to a distributor in New York and return home with his watch and chain intact.

Sense would be a useful gift to the censor and if you could give the trade journals the magic word that releases page advertisements with ease from the safes of the advertising men, the family would have

A Merry Christmas.

MARSHALL NEILAN.

Stanley Company of America

EXTENDS TO EVERYONE BEST WISHES FOR

A Merry Christmas

and

A Happy New Year

The Stanley Company of America takes this occasion to wish the world a full return of prosperity and unalloyed happiness. To theatrical enterprises the dawn of a new year will be an augury of greater and better business and the Stanley Company will rejoice in the good fortune which will come to all its associates. Standards, moral, artistic, commercial, are higher than ever, and the producers of motion pictures are releasing films which surpass any made since the inception of the art. In competition with the foreign made film, there is nothing to be feared, for the American studio has set and held the pace for the entire world. Here we find the greatest directors, the most consummate actors, the best trained and most ingenious photographers. American men and women of letters are devoting themselves unselfishly and whole-heartedly to an understanding of the intricacies of screen technique with the gratifying results that the photoplay is rapidly attaining the zenith of literary effort. Their creative genius applied to the construction of cinema stories is giving the fullest scope to the fertile imagination of the spectator.

So let us all rejoice at this great Christmas festival. As the old carol has it:

Christmas bells, Christmas trees,
Christmas odors on the breeze.

Hear then the call to feasting and to the exchange of the seasonal amenities in which we delight when doing our part toward bringing peace on earth and good will to men.

JULES E. MASTBAUM

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A Pleasing Though Not Extravagant Production of Barrie's Novel

Alice Calhoun in
"THE LITTLE MINISTER"
Vitagraph

DIRECTOR ..... David Smith
AUTHOR ..... James M. Barrie
SCENARIO BY ..... G. Graham Baker
CAMERAMAN ..... Steven Smith
AS A WHOLE.....Pleasing offering that retains a good deal of the quaint charm of the original
STORY.....One of Barrie's most popular novels still interests with its unusual romance
DIRECTION.....Rather skilful in exercising proper repression; adequate though not at all elaborate
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... All right
STAR.....Fairly pleasing but not particularly impressive in her acting
SUPPORT.....James Morrison good in title role; types quite suitable
EXTERIORS ..... Not extensive
INTERIORS ..... Satisfactory
DETAIL ..... Ample
CHARACTER OF STORY.....Minister falls in love with supposed gypsy girl and marries her, later gaining his congregation's forgiveness
LENGTH OF PRODUCTION.....About 6,000 feet

Vitagraph has taken James Barrie's famous novel as a vehicle for Alice Calhoun, and while she is named as the star of the production, the acting honors go to James Morrison in the title role and some of the less important but really capable players who handle the minor character parts. Morrison is especially well suited to the Barrie role, and he seems to have a fine appreciation of the quaint atmosphere and the spirit intended by the author. Miss Calhoun is pretty and thoroughly pleasing in personality, but she is best suited to stories with "the girl of today" roles. She doesn't seem to fit adequately with the surroundings. Her effort is sincere and she is always delightful to look at.

Everyone who is at all familiar with Barrie "loves" what is probably one of his most popular works, "The Little Minister," so that Vitagraph has selected wisely in its choice of story and director Smith has provided an appropriate production. He has exercised considerable repression and yet secured effective results. For example, there are no extensive and specially constructed villages to represent the old fashioned Thrums, such as offered in another production of a Barrie story, "Sentimental Tommy." But the director succeeds in holding the attention through skilfull handling of the players and his method of development.

The way in which the minister finds himself falling in love with the gypsy girl in spite of the fact that he doesn't want to like her, is particularly well done and the denouement, wherein the spectator learns that Lord Rintoul's ward and the gypsy girl are one and the same, is brought about as a complete surprise for those who are not familiar with the novel. One thing which director Smith has not taken advantage of sufficiently is the typical Barrie humor. One little freckled face lad is about the only comic relief.

The people of Thrums called Babbie, a pretty young girl, an Egyptian witch, but despite her notoriety, Babbie won the heart of Mr. Dishart, "The Little Minister." The truth was that Babbie, in reality, was the ward of the rich Lord Rintoul, but she liked to roam the woods posing as a gypsy. And when Babbie learned that Mr. Dishart would be sent from his church if he married her, she became reconciled to her marriage with the Lord. Meantime word reached her of the minister's death. She rushed to his side, only to learn is was a false report. Babbie confesses her identity and she and the minister are married.

Has Much Simplicity and Natural Charm to Recommend It

Box Office Analysis for the Exhibitor

It is a question if there are sufficient admirers of Barrie to make any of his picturized stories really big box office successes. The trouble is there aren't enough people in the majority of audiences who will appreciate his individual style, so that in all probability "The Little Minister" will be best appreciated in first class houses.

Should Alice Calhoun have a following among your folks you can use her name, and the title is well enough known without your explaining much. Vitagraph exchanges should supply attractive stills for lobby display, and good exploitation in the way of quaint costumes for theater attendants may work. You can promise a delightful romance, that's sure

PLAYGOERS PICTURES *Presents*

ANNE OF LITTLE SMOKY

A WISTARIA PRODUCTION

Distributed by PLAYGOERS PICTURES
through PATHE EXCHANGE, Inc
Foreign Representative for Playgoers Pictures
SIDNEY GARRETT

Adventure and Romance!

This five reel feature has caught them both!

IMAGINE the action when the muttered threats of a fearless mountain clan takes form against a lone Government Ranger sent to patrol their lands, the mountain called Little Smoky.

Imagine the romance between Anne, wild-rose daughter of the clan, and the Ranger. A romance clouded by the coming of a strangely beautiful gypsy lass, and glorified by the sacrifices of the mountain maid when she discovers her lover's danger.

In brief, "Anne of Little Smoky" is a rousing and romantic out-door story of intense hates, strong loves, spectacular fights and suspenseful situations enacted against a magnificent background of rugged mountains.

Its cast includes Winifred Westover, exquisitely charming in the title role; Joe King as the two-fisted Government Man; Dolores Casinelli as the flaming gypsy beauty and Frank Sheridan as the hard-fighting mountaineer.

Here is a perfect audience picture—big in every sense of the word.

It is an admirable offering on any program.

Doesn't Maintain High Standard of Previous Negri Pictures

Pola Negri in
"VENDETTA"
Howells Sales Co., Inc.—State Rights

DIRECTOR ..... George Jacoby
AUTHORS ..... George Jacoby and Leo Lasko
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Neither the artistry of production nor fine acting of some previous importations
STORY.....A familiar plot that provides unsuitable role for star; developed through coincidence
DIRECTION.....Frequently very ordinary; little attention to detail and technique is often poor
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Fair
STAR.....Apparently too subdued a role for her; her personal appearance neglected
SUPPORT.....Adequate but not particularly talented company; Emil Jannings in minor and really unnecessary role
EXTERIORS ..... Good
INTERIORS ..... Show poor judgment at times
DETAIL ..... Poor
CHARACTER OF STORY.....Italian girl marries man upon whom she had sworn vengeance becaue he had killed her brother
LENGTH OF PRODUCTION ..... 5,800 feet

If someone has said that Pola Negri was a great screen actress and then tried to prove it with "Vendetta," you would likely say they were all wrong. But when you have already viewed such productions as "Passion," "Gypsy Blood" and "One Arabian Night," you will have to admit that it is the story of "Vendetta" and not the star that is all wrong. It has been interesting to note the successful productions based upon historical facts and backgrounds which have already proved very worth while, and just when foreign producers were being complimented for finding such effective material in history, along comes "Vendetta" with a plot already familiar here, and with a production that bears poor comparison with some of its predecessors.

Previously Pola Negri has appeared under the direction of Ernst Lubitsch. This time George Jacoby is named as director and co-author. Jacoby's work looks as though it had been done in a hurry and without the necessary attention to production values. Detail, especially, has been badly neglected at times. He has given little or no thought to the dress of the players, and his conception of Monte Carlo is much too conservative. Imagine Monte Carlo with one little roulette wheel!

"Vendetta" goes to prove that Pola Negri is best suited to roles which permit her to be demonstrative, and for that reason she finds it difficult to hold herself down to the more subdued part of Marianna Paoli, an Italian girl, who swears to avenge the death of her brother. The star has a habit of flinging her arms and slightly overacting. She wears very ill fitting clothes, and her hair dress is decidedly unbecoming. Despite all this she is Pola Negri, and hence her performance is interesting and holds the attention throughout. Emil Jannings has little to do and the remainder of the cast is adequate, though some of the company make decidedly German looking English people.

Marianna's brother is killed in a duel by an English naval officer. Danelli, Marianna's guardian, receives her promise of marriage if he can find the man so that Marianna may avenge the brother's death. Marianna becomes a nurse and falls in love with her English patient, Lieut. Alcott, though she never learns his name. On a visit to England, Marianna meets a girl who recognizes the picture of Marianna's lover as her brother. Meantime Danelli has gathered evidence which proves Alcott killed the brother. He permits the marriage and then tells the girl the truth. Love is stronger than her desire for revenge, so Marianna remains happy with Lieut. Alcott, while Danelli meets death by accident.

Star's Name Has Gained a Reputation Which Should Bring Them In

Box Office Analysis for the Exhibitor

They'll be sure to note the difference between this one and the others in which the star has been seen recently, but you have her name and the popularity of "Passion," "Gypsy Blood" and "One Arabian Night" to bring them in. There is some good acting in "Vendetta," but it won't do to be elaborate in your promises.

The story might interest them, in which event catchlines can be used along the lines of: "She had vowed to get the man who had killed her brother. See what happened when she learned the man she married was the man she sought. Pola Negri in 'Vendetta' gives the answer." Or, "Which is stronger, an oath of vengeance or love? See the outcome of this conflict in another European production starring Pola Negri."

A.E. Lefcourt
Pioneer Corp.
New York

George Levy
Supreme Photo-play Corp.
Denver, Colo.

They Saw!

Shadows of Conscience

An American Classic—A Russell Production

WITH

RUSSELL SIMPSON

Supported by a Notable Cast

Story by Francis Powers & J. P. McCarthy

Directed by John P. McCarthy

STATE RIGHTS GOING

The great American classic, "Shadows of Conscience," the picturization of a story that will drive a message into the hearts and minds of all who see it — is under way. It can be booked from two of the biggest states rights operators in the country. With a star and supporting cast equal to any that have appeared—or will appear—in a feature attraction, this picture is scheduled for a winner, not alone for the states rights man, but also the exhibitor. Get aboard now! Write for territorial quotations.

RUSSELL PRODUCTIONS
HARTFORD BLDG.
CHICAGO

They Bought

SOUTHERN MO.
KANSAS
COLORADO
UTAH
NEW MEXICO

NEW YORK
NORTHERN N.J.
INDIANA
ILLINOIS

Unusual Theme and Gorgeous Scenic Backgrounds Feature This

"CONCEIT"

Selznick-Select

DIRECTOR ..... Burton George
AUTHOR .....Michael J. Phillips
SCENARIO BY .....Edward J. Montagne
CAMERAMAN .....Not credited
AS A WHOLE.....Interesting character development and regeneration of a rich man; unusual and at times very worth while
STORY.....Manages to sustain interest even though it is at times impossible and trivial
DIRECTION.....For the greater part very good
PHOTOGRAPHY ..... Some very good
LIGHTINGS ..... Good
PLAYERS.....Very good cast includes W. B. Davidson, Hedda Hopper, Charles Gerard, who at times overacts; little Betty Hilburn and that once upon a time favorite, Maurice Costello
EXTERIORS .....Some locations gorgeous
INTERIORS....At times overdone and too elaborate
DETAIL.....Well handled; some good titling
CHARACTER OF STORY.....Nothing to offend any audience
LENGTH OF PRODUCTION.....About 5,000 feet

They had a mighty good idea in this one; simple, yet interesting: how a spoiled rich individual can become a real man when put under the pressure that brings out all that is in him. Stories of this kind are unusual and rarely presented to the screen. There should be more of them; especially if they can be attractively presented. And they sure do put this one on right. The producer claims to have sent the company to Banff and Lake Louise, up in the Canadian Rockies—admittedly rich in some of the finest outdoor scenery of this continent.

The only objection to the way in which Director George handled this story is that it would be difficult to find a man who, in the presence of his wife, would allow any other man to wallop him on the jaw and walk away—just because he was a coward. It is a false note. So also is the unnecessary meller touch at the point where the rich man, rescued by a trapper and his adopted daughter, recovers and starts making love to the girl. But possibly this was figured as necessary to bring in the stalwartness of the trapper. But this, too, seems artificial. Other than these trifles the work has been well handled.

There are some unusual touches of bears being shot. Maybe these will get by. They will surely interest if they do, although there may be some objections, especially to one shot where a cub has been shot and is seen in his last gasps. The locations are magnificent and scenically this is one of the treats of the season. One shot follows another so rich in grandeur that one almost loses track of the story, so beautiful are these locations.

The cast selected does very good work. W. B. Davidson handles the role of the spoiled rich man excellently and Hedda Hopper, always good, gives another of her excellent characterizations. Little Betty Hilburn hasn't much to do, but handles it well, and Charles Gerard is usually good as the near villain home-wrecker. Maurice Costello has a trifling part, but many of the old time fans may like to see him again.

The story dwells upon what happens to Davidson when, after his boasting, he is lost in the Canadian woods, how his cowardice almost loses his wife, and how, when regaining control of himself, he becomes a real man and wins back the woman who, despite all his weaknesses, has always loved him.

Handle This With Unusual Care and It Should Get Over Nicely

Box Office Analysis for the Exhibitor

You had better see this. It contains a lot of stuff that is not only unusual, but which may fit in splendidly with the type of audience you are catering to. It has many unusual elements of appeal and the backgrounds are so fine that too much cannot be said of them.

If you book this you can pay a lot of attention to this end of the production, and be sure to get some stills showing the splendid country in which the action develops.

You can get your leading thinkers and people of importance interested in this by getting at the unusual angle of how a man can be made to realize his shortcomings and how he overcomes them. This theme is big enough to get the attention even of ministers of the gospel. And it is well handled in "Conceit."

The title also offers unusual opportunities and catchlines can be used advantageously.

READY

Six more photographic gems of the same quality and make as the season's greatest success,

OUR MUTUAL FRIEND

Did you ever read more glowing newspaper and trade reviews? Did you ever see more delighted, responsive audiences than this picture classic drew on its New York premier? Do you want another like it that will please and satisfy every class of picture-goers everywhere? If you do—and you really mean business—investigate these new productions:

THE FLYING DUTCHMAN

In six or nine reels—Captain Maryatt's world-famed story that has been read by millions, played for years on the dramatic stage and is one of the favorite international grand operas. A mystery tale of the sea—has tremendous advertising possibilities.

THE BOOKS OF SATAN

An amazing departure from the usual. A most unique and beautiful production—one that Roy L. McCardell, newspaper and magazine writer of international repute, who wrote the first and many of the greatest scenarios ever produced in this country, declares to be "*the most perfect and the most engrossing picture I have ever seen.*"

THE HOUSE OF FATAL LOVE

A mystery-love story that grips you tight from start to finish. Hopp Hadley, who edited it, says "*This picture is a model of continuity. Its photography and acting are a treat—*"

DISARMAMENT

A peace propaganda picture that will have the enthusiastic support of the Red Cross and other great organizations. Figure for yourself what *can be done now* with a picture of such extraordinary timeliness.

TWO OTHERS, just received, titles soon to be announced. All of these pictures are enriched by that luminous photography, natural acting, fidelity and detail which have soundly established NORDISK FILMS KOMPAGNI as the supreme producers of all Europe.

CHESTER BEECROFT

501 Fifth Avenue **New York City**

VANDERBILT 5599—7416

Weak Story Makes for Mild Entertainment

Constance Binney in
"FIRST LOVE"
Realart

DIRECTOR ..... Maurice Campbell
AUTHOR ..... Sonya Levine
SCENARIO BY...Percy Heath and Aubrey Stauffer
CAMERAMAN ..... H. Kinley Martin
AS A WHOLE.....Weak and unconvincing production of mild story dealing with the misplaced love of a poor working girl. Much too long
STORY.....Makes poor screen material. Situations ordinary and ending conventional
DIRECTION.....Good for the material he had to work with. Gave too much footage all around
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Satisfactory
STAR.....Not at her best. Role prevents character work and limits acting
SUPPORT.....George Webb presents a hateful scamp and Warner Baxter makes fair hero
EXTERIORS ..... Good
INTERIORS ..... Suffice
DETAIL ..... Enough
CHARACTER OF STORY.....Shop girl gives love to cad who uses her for a meal ticket. Leaves home and finds a cruel world until true love in the shape of a rich boss arrives
LENGTH OF PRODUCTION ..... 4,862 feet

Realistic touches fail to make "First Love" a convincing production. The good work of the director, star, cameraman and everyone else concerned failed to save a thoroughly poor story. The author attempts to picture a poor working girl who loves a handsome scamp against the advice of her parents. In order to show how bad the man really is, the author has him attempt to steal the pennies from a blind man's cup. The star naturally has a hard time to win any sympathy for herself, for it is difficult to admire a girl who allows herself to be imposed upon by an obvious cad. You feel sorry for her, but that is about all.

Not only is the girl's affection misplaced but the climaxes, too, arrive in the most unexpected places. The picture is told in a fiction rather than in a dramatic way. Little or no attempt has been made to lead up to the big punch. This comes in a little restaurant where the girl finally gets a job as a waitress after leaving her parents and finding the world hard and cold. Here her lover arrives with another girl, and the hair pulling scene takes place. But before the fight occurs she upsets two plates of soup which pour down the diners' necks. This will get a good laugh, but it will make what follows also appear funny. After forty-five minutes of pathos a serious production is turned into a farce. Then she transfers her love to the young handsome owner of the factory, and with the help of his large touring car he helps her forget her "First Love."

Director Campbell has done well with the material he had to work with, and helped greatly to intensify the climaxes and add realism to the story. Too much footage has been given minor scenes, but this may easily be remedied by cutting.

Constance Binney has had more attractive roles than the one of Kathleen O'Donnell in "First Love." As a shop girl, operating a sewing machine, she wears some very smart though simple frocks and some very expensive hats. George Webb collects a good deal of hate for himself in the part of the cad who tells every girl he meets, "Honest, kid, you're the only girl I ever loved." Warner Baxter has a very slight part as the hero and rich owner of the factory. The cast includes Betty Schade, George Hernandez, Fannie Midgely and Maxine Elliott Hicks.

Success Depends Upon Audience—Use Star's Name

Box Office Analysis for the Exhibitor

The star has quite a few admirers who will always enjoy seeing her, even if the story is not very exciting. If she has many followers among your patrons then play up her name, but soft pedal the story. The success depends upon the audience. If they are a critical lot and demand features of first class or spectacles, then this is not the picture for your house. If there is any doubt in your mind then see it first.

If you decide to run it then let former productions guide you. Don't promise too much, but run it through without any fuss and you will probably have no come backs. Tell them about some of the incidents, and how the cad took the pennies from a blind man. Catch lines and posters should help, but don't use too many of either.

MR. WILLIAM FOX—

Few productions can boast of a theme that is universal in its scope, and fewer productions can boast of a box-office title that digs into the home and imbeds itself within the soul.

We, therefore, want to congratulate you for booking

"Ashamed of Parents"

over your entire circuit, and the fact that you will show our production for week runs at the following theatres:

Washington	**Detroit**
Liberty	**St. Louis**
Rivoli	**Denver**
Terminal	**Newark, N. J.**
American	**Paterson, N. J.**
Elizabeth	**Elizabeth, N. J.**

Sincerely

WARNER BROTHERS

1600 Broadway, New York, N. Y.

Slight Heart Interest but Cheerless Theme for the Most Part

Clara Kimball Young in
"WHAT NO MAN KNOWS"
Equity Pictures

DIRECTOR ..... Harry Garson
AUTHOR ..... Sada Cowan
SCENARIO BY ..... Sada Cowan
CAMERAMAN ..... Sam Landers
AS A WHOLE.....A fair entertainment; strikes note of human interest though it is not quite convincing
STORY.....Another of Sada Cowan's sacrificial and suffering roles for star
DIRECTION.....Usually good; might have woven sequences together better in opening reel; connection is not evident
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Average
STAR ..... Is pleasing despite unhappy theme
SUPPORT.....Lowell Sherman leading man whose name is not mentioned on the film; suitable cast
EXTERIORS ..... Not many
INTERIORS ..... Suffice
DETAIL ..... Fair
CHARACTER OF STORY.....Charity worker in love with man but she refuses to allow him to divorce his wife and marry her until the end
LENGTH OF PRODUCTION ..... 6,274 feet

"What No Man Knows" is one of those stories in which the ending is inevitable and obvious all the way. But they keep on stringing it along in episodic fashion —almost like a serial, and each time, just as you expect the heroine and her lover are about to be happy, something turns up to put the ending a little further off. Consequently the production reaches over six reels, at times becoming tedious because of the "stalling."

Sada Cowan has provided the star with a role very similar to others in which she has already appeared—the kind that makes her suffer and sacrifice until almost the last foot of film. Then the sun comes out and Clara smiles upon the happy ending. Miss Young manages to be rather convincing even though the role isn't. An effective heart interest is created through the heroine's charitable enterprises and her love for a little girl that she adopts and had previously provided for an operation which cured the child of blindness.

The most inconclusive twist which puts off the happy ending is that in which a gossiping old maid neighbor reports to the matron of the orphanage that Miss Harvey (Clara Kimball Young) is not a fit foster-parent for the little girl, her reason being that she has seen a man visit the woman on several occasions. Without any form of investigation the matron immediately calls on Clara and takes the child away. This business is all very unconvincing and the procedure not at all reasonable.

The man with whom Miss Harvey is in love is married to a woman afflicted with kleptomania. In the early sequences you are not told what the connection is between this man and his wife on one hand and Miss Harvey and her charity work on the other. For the rest the direction is satisfactory.

Craig Dunlap does everything to prevent his wife going to jail for stealing. He even bribes a witness for which he is disbarred from further practice of law. Miss Harvey, a former sweetheart whom he had given up to marry the other woman, rescues him from the dissipation upon which he enters and brings him back to health. Dunlap no longer loves his wife, but Miss Harvey refuses to permit him to divorce her. After her release Mrs. Dunlap lives a high life, but refuses to grant Dunlap a divorce. Once more she steals and Dunlap demands his freedom before he will put up the money to save her from jail again.

Star's Name Will Attract

Box Office Analysis for the Exhibitor

This isn't the sort of picture that can be recommended for "family trade." There is only one saving angle (that of the heroine's charity work), but it is hardly sufficient or strong enough to cover up the other unattractive incidents, such as the woman kleptomaniac, her revels upon her release from prison, and the situation suggested by the gossip. Just where the connection between the title and the picture comes in is hard to say. The story doesn't seem to give any light as to what it is that no man knows.

If you cater to less critical patrons you will probably satisfy them with the picture which can be conceded as fair entertainment, but the theme prevents it from being anything more. You might use catchlines to give an idea of what the story is about, and use the star's name extensively in your announcements.

"THE LITTLE MINISTER"

filmed by Vitagraph from the world-famous story of the same title, breathes the very spirit of Barrie.

Barrie's book contains several spectacular scenes which have never been visualized except in the minds of the millions of readers of "THE LITTLE MINISTER."

In the role of Lady Babbie, Alice Calhoun has found real scope for that gift of *naturalness* which has been remarked by every trade paper and fan magazine reviewer. James Morrison proves an ideal little minister.

A big picture made in a big way, yet with studied simplicity. A screen classic. Six Reels.

See This Picture and Judge for Yourself!

Adapted from the story by

JAMES M. BARRIE

Directed by DAVID SMITH

VITAGRAPH

ALBERT E. SMITH PRESIDENT

Sure to Be a Big Hit With Admirers of "Meller"

Hoot Gibson in
"THE FIRE EATER"
Universal

DIRECTOR ..... Reaves Eason
AUTHOR ..... Ralph Cummins
SCENARIO BY ..... Harvey Gates
CAMERAMAN ..... Al Lathem
AS A WHOLE.....Good live melodrama that will certainly please admirers; works up to fine climax
STORY.....Fairly conventional but consists of good melodramatic situations including forest fire that provides thrilling finish
DIRECTION.....All right; keeps story moving at good pace and handles last reel splendidly
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Natural
STAR ..... About his best of feature so far
SUPPORT.....Louise Lorraine, leading lady; Walter Perry, Tom Lingham, and Fred Lancaster good types
EXTERIORS ..... Pretty forest shots
INTERIORS ..... Few
DETAIL ..... Adequate
CHARACTER OF STORY.....Settlers fight forest rangers with the usual plotting and romance woven in
LENGTH OF PRODUCTION ..... 4,341 feet

Of the features that Hoot Gibson has appeared in as one of Universal's newest star's, "The Fire Eater" is probably the liveliest. The story, originally called "The Badge of Fighting Hearts," is the conventional sort of melodrama, but the kind that still proves a popular number with a good majority of picture goers. There is the usual plotting, a regular dyed-in-the-wool villain who comes in for a well earned punishment that pleases the folks out front, and then there is a nice romantic twist that completes the combination satisfactorily.

Director Eason has distributed the action evenly and holds the attention through a succession of thrills that appear genuine, some exciting riding stunts performed by the star, and the best of all is the last reel that makes up the climax. A forest fire is realistically staged, and a rather effective suspense is created when the villain kidnaps the heroine and locks her in a bear trap and the fire gradually envelops the trap, giving hero Hoot plenty of excitement in the rescue. And then what they do to the villain furnishes another thrill. He is tied and left on a wooden bridge in the path of the approaching fire. How the hero and heroine take refuge in a water hole until the fire passes is another good bit.

Hoot Gibson is a likeable hero in this, and there are several individually good types such as "Wolf" Roselli, played by Fred Lancaster and that of Lemar, played by Tom Lingham. He is everything a "movie" villain should be. The locations are pretty and make pleasing backgrounds for the action.

"Smilin' Bob" Corey and his partner, Jim O'Neil, rangers, hope to make a "peaceful penetration" into Paradise Valley, in which Lemar, a notorious lumber thief, and the uneducated settlers, are fast robbing the mountains and valleys of their glory. But they find themselves objects of hatred, and Corey is despised by the girl he falls in love with. A "bad" man of low calibre is sent after Corey, but the latter beats him in a fight and forces him to tell some of the secrets of Lemar's crookedness. From then on it is a hot fight to convince the people that rangers are not "snakes" and that promiscuous timber cutting is ruining the valley.

A Picture That Will Make Many Box Offices Feel Good

Box Office Analysis for the Exhibitor

Where they like real "movie" melodramas with a fine mixture of fighting, plotting, romance, thrills and general "punch," bet on "The Fire Eater" to please them. It contains everything that this type of picture should have, and a generous share of everything. Where Hoot Gibson has gained a following you can say that "The Fire Eater" is about his best and recall any of the others you may have played—"Sure Fire," "Red Courage," or "Action."

Talk about the climax and promise them plenty of thrills in the forest fire sequence. Be sure to say it is a story of the timber lands, and some stills showing a lumber camp which is used in the picture will get a good many interested. If you can secure a short trailer from the Universal exchange to show prior to the regular date, it should be sufficient to bring them back in large numbers, particularly if you can get some of the fire scenes.

Doris May's Second Starring Vehicle Disappoints

Doris May in
"EDEN AND RETURN"
Hunt Stromberg Prod.—R-C Pictures

DIRECTOR ..... William A. Seiter
AUTHOR ..... Ralph E. Renaud
SCENARIO BY ..... Beatrice Van
CAMERAMAN ..... Bert Cann
AS A WHOLE.....It can hardly be termed amusing; extremely weak situations
STORY.....Along toward the end enters into a plot that is neither original nor funny
DIRECTION.....At times seems to work hard for laughs but they don't come even with force
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... All right
STAR.....Pleasing and agreeable but needs better material than this
SUPPORT.....Earle Metcalfe poor choice for leading man; comedy trio fair
EXTERIORS ..... Suitable
INTERIORS ..... Good
DETAIL ..... Suffices
CHARACTER OF STORY.....Girl marries spendthrift against father's wishes but couple gain forgiveness when husband puts over business deal on his father-in-law
LENGTH OF PRODUCTION.....About 5,000 feet

It is to be regretted that Doris May's first picture, "The Foolish Age," had to be followed by such a weak offering as "Eden and Return." The material isn't strong in situations, and the director has evidently tried to force some comedy into them with the result that the attempt is obvious and not at all successful.

Doris May is a pretty little lady, and she may be a capable comedienne but no one who had never seen her before, would be convinced that she was from what she is given to do in "Eden and Return." Earle Metcalfe is not suited for the role of leading man. At least he doesn't appear to adapt himself readily to farce comedy business.

The story is by Ralph Renaud, a writer on the New York Tribune staff. Possibly Mr. Renaud's story made effective reading matter, but its possibilities as screen comedy are indeed poor if director Seiter has followed the original. In the first reels the star appears to be giving a perpetual marathon. She is continually running to or away from something, and there is little or no semblance of a plot until very near the end. You are given just one hint in the early part, when the girl's father discusses some stock deal with his lawyer, but there is nothing to indicate a plot in that and the thread is picked up so much later that you've almost forgotten the father had a business.

Betty Baylock's father surprises her by telling her she may marry but of the three candidates offered. Betty likes none and you can't blame her. She meets Jack Grey, a rich spendthrift, quite by accident and he offers to pose as her fiance. The father threatens to disown Betty, so she marries Grey who has lost all his money. Grey begs Betty to give him a chance to make good and win her love.

The girl's father has a habit of writing his business on his cuff sleeve. Jack poses as a laundryman, secures a quantity of Baylock's soiled linen and acquires information which permits him to work against his father-in-law. Jack buys up all the Mississippi shares he can get hold of and Baylock is forced to part with $150,000 to get them back. He decides Grey is a good husband for his daughter and forgives them.

May Go If They Can Laugh Easily

Box Office Analysis for the Exhibitor

It won't do to promise them a "rollicking, uproarious farce" in "Eden and Return," because it isn't. If they aren't too critical it may prove mildly amusing, but if your folks demand genuinely comical situations and actual laughs, they will not be satisfied with the offering. Doris May is pretty and always attractive to look at though she needs better material if she's to make a good impression as a comedienne.

If you played "The Foolish Age" and they liked it, you can probably bring them in by mentioning the same combination of names in connection with "Eden and Return." Then the title can be used effectively with catchlines, and it suggests exploitation ideas that can be made use of for lobby display or stunt advertising.

"CONCEIT"

A TRIUMPH OF ALL THE ARTS

SECOND OF THE SUPREME SELZNICK SIX

WHO SAYS IT'S BIG?
THEY SAY IT'S BIG!

A story of characters recognizably real, told against the most impressive backgrounds ever collected from the Canadian Rockies, makes this picture stand out as something really conspicuous.

—Laurence Reid in *Motion Picture News.*

For superb setting "Conceit," a Lewis J. Selznick production, leads them all. * * * "Conceit" gets away from the beaten trail * * * effectively acted by an excellent cast.

—Edward Wetzel in *Moving Picture World.*

If we were an exhibitor we would book "Conceit," give it first-class exploitation and then sit back confidently and watch its effect on patrons. It is a picture which will appeal to nearly everybody for the very good reason that it contains stuff of real appeal and it has been splendidly produced. * * * "Conceit" is an exceptional picture.

—*Exhibitors Trade Review.*

The story is told with conviction. * * * It is revolutionary. * * * The characters are conservative, believable creatures who act like people. And they look like people, too.

—Helen Rockwell in *The Morning Telegraph.*

Industrial Problems Outweigh Story and Drama

"THE NEW DISCIPLE"
Federation Film Corp.

DIRECTOR ..... Ollie Sellers
AUTHOR ..... John Arthur Nelson
SCENARIO BY ..... William Pigott
CAMERAMAN ..... Ray Irish
AS A WHOLE..... Problem drama of American industrial life preaching a doctrine of co-operation. Rambling story, weak climaxes and mild love theme
STORY..... From the novel by John Arthur Nelson with some titles from Woodrow Wilson's "The New Freedom"
DIRECTION..... Fair. Allows too much footage to minor scenes. Misses fire at climaxes
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Plain
PLAYERS..... Do some good work, but uneven
EXTERIORS ..... All right
INTERIORS ..... Poor
DETAIL ..... Continuity jumpy and titles long
LENGTH OF PRODUCTION..... 6,365 feet

"The New Disciple" deals with the conflict between capital and labor. It preaches a doctrine of brotherhood, defends the weak against the strong, and champions the many against the few. Industrial problems are presented in long titles quoted from books and the scenes of the picture illustrate the text. The story records various episodes in the lives of industrial workers and follows a sequence of industrial progress and growth of class consciousness rather than a story or dramatic development.

After many strikes, lock-outs and open-shop problems, repeating the same action and business, the hero of "The New Disciple" hits upon an idea which allows the workers to take over the mills with capital secured from the farmers in the neighborhood. As the workers are greatest consumers of farm products it is to the advantage of the farmers to stand by them and break the strike. The big climax comes where the farmers outbid the capitalists in the foreclosure of the mills.

Woodrow Wilson and his book, "The New Freedom," are both used in the story to help out the economics and support the theory. Roosevelt's name is also used. When the hero is accused of being a radical he replies: "That is what they called Roosevelt twenty years ago."

The direction is very uneven. Some good effects have been obtained, but as most of the climaxes depend upon the titles rather than the action, the director has been greatly handicapped. He has allowed overacting and in many cases has given too much footage to scenes that only clog the progress of the story.

After showing you the happy life of a small town and the good feeling that exists between a small foundry boss and his men, a title informs you that then came the war and in America 18,000 millionaires were made. The boss is now a capitalist and his attitude is hard and mean. Agitations, lock-outs and strikes follow one another to the ruination of both the men and the boss. The hero is the leader of the men and is in love with the daughter of the rich man. In the end the latter loses his factory and not only admits that he was wrong but also consents to the marriage of the labor leader and his daughter.

Pell Trenton plays the part of the young sociologist, Alfred Allen has the part of the mill owner, and Norris Johnson takes the role of the daughter. The cast includes Walt Whitman, who does some good work in a character part; Alice Smith, Arthur Stuart Hull and Walter Perkins.

Wilson's Name and Labor Problems May Help

Box Office Analysis for the Exhibitor

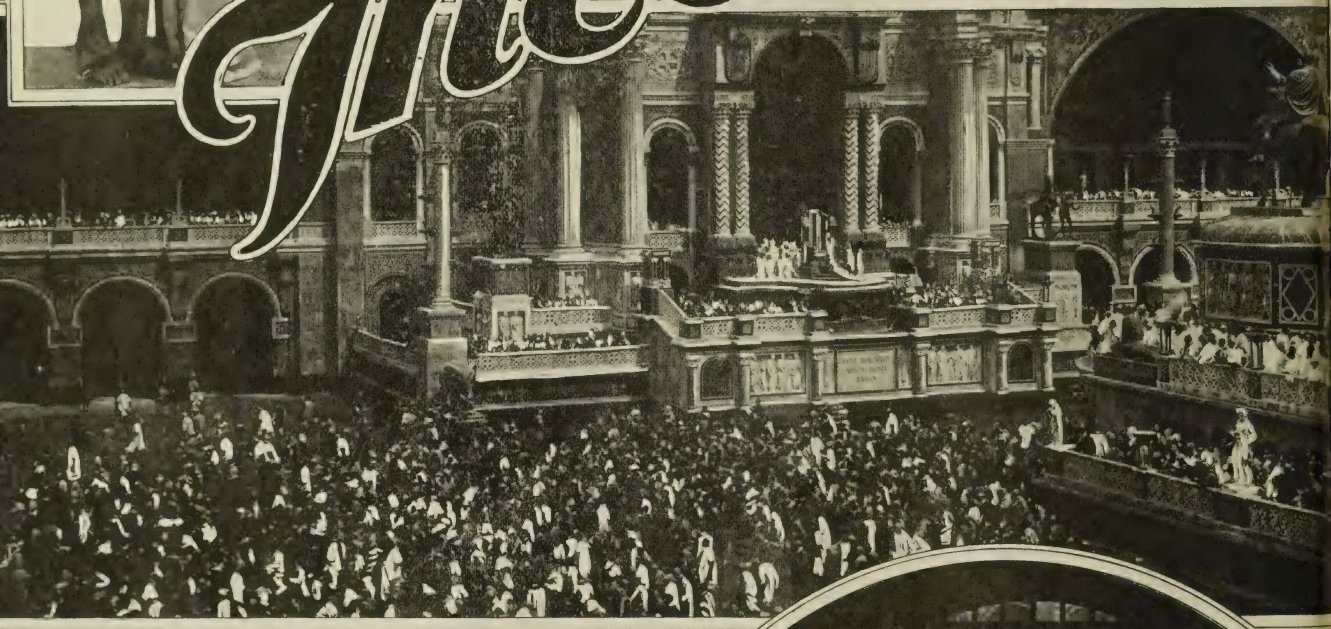
A picture with lots of message and a good deal of preaching is not suitable for all audiences, but if you think that the problems presented in "The New Disciple" will interest them you might be able to put it over. See it first in any case to make certain that your people will not object to the farmer-labor propaganda.

Wilson's name and the title of his book are your strong advertising points in case you decide to run it. Advertise the production as one that shows a possible solution to the present day unemployment problem. And tell them that many of the titles were taken from Wilson's book and that the story is an interpretation of some of his philosophy. Concentrate your advertising and appeal directly to the workers by way of throwaways and handbills distributed in the factory districts. Catchlines may be taken directly from Wilson's titles and should help attract.

Goldwyn's sensation

Theodora

Sardou's immortal romance



The greatest motion picture the world has ever known!

Produced by
Unione Cinematografica Italiana

Some Short Reels

"The Beauty Contest"—Harris Dickson—Pathe

Type of production.....2 reel comedy

"The Beauty Contest" is the second of the series of Harris Dickson comedies using all colored characters. The screen version follows the story, as it appeared in the Saturday Evening Post, very closely. The situations and business are entertaining and funny. The comedy work is clean and the dialogue titles very amusing. With the exception of two white policemen, the characters are all colored and the types are well drawn and not exaggerated. The story tells about the manager of a Coffin Club and a beauty contest that is started by his partner. Tickets to this contest are sold for five cents each and entitle the holder to one vote for his best girl. Trouble piles on so thick that the manager of the Coffin Club takes a hundred dollars to help his partner out. The ballot box is stuffed and the fat washerwoman becomes the prize beauty and queen of the fair. She also gets the hundred dollars which was due her when she lost her husband, a member of the Coffin Club. "We bury others—why not bury you?" reads one of the signs in the office. The production is full of clean humor and will amuse any audience. It also offers a welcome departure from the usual two reel comedy. "The Beauty Contest" is not a collection of gags strung together to fill out the necessary footage, but is a continuous story that runs through from start to finish and is funny each minute of the run.

"The Alarm"—Universal

Type of production.....2 reel western

"The Alarm" is an amusing western dealing with the arrival of a new school teacher. The hero acts as star pupil, much to the discomfort of the bad man. Then the plot thickens. The hero is accused of being a horse thief and while he is jailed the scamp attacks the teacher. A modern touch is added at the finish where a prohibition officer discovers the still in the villain's house. The title is derived from an incident in the picture where the friends of the hero ring the fire alarm to clear the way for a jail rescue. Jim Corey does his usual good work as the bad man. L. C. Shumway plays the hero and Laura La Plant the girl. A well staged fight scene adds excitement to the climax. The action is brisk and the story better than the usual run for westerns. "The Alarm" should do well before almost any audience.

"Rolling Stones"—Mermaid—Educational

Type of production.....2 reel comedy

Lloyd Hamilton works with a small boy in his latest comedy, "Rolling Stones"—just like Charlie and the Kid, only some of the stunts are different. Lloyd's girl works in a hat store on a commission basis, and while the kid knocks the hats off the heads of the passers by, Lloyd flattens them out with a steam roller. But creditors still pursue them and a funny chase follows. The gags follow one another in rapid succession and the laughs, while not as good as in Lloyd Hamilton's former production, "Robinson Crusoe, Ltd.," are, nevertheless, quite frequent. The lunch counter scene where Lloyd feeds the kid, who is under his coat, is very funny and will get a good laugh from any audience.

"The Dumb Bell"—Century—Universal

Type of production.....2 reel comedy

Harry Sweet is the foolish commuter, and Bartine Burkett his sweetheart in "The Dumb Bell." After some very funny experiences at the railroad station Harry discovers that a child-in-arms gives a commuter a decided advantage. He buys a big doll and get a seat and everything, but on arriving he is unable to get rid of it and ends up by being forced to take a real live orphan. Then follows some fun with a baby carriage, and a little embarrassment when Harry meets his sweetheart. The baby creeps under a gate and Harry climbs after him only to find that he has landed himself in jail. Many of the comedy gags were used before, but the comedy business is well planted and cleverly carried out. A little cutting would greatly help to speed up the action and make the business more snappy.

"Captain Jinks' Adventures"—National Non-Theatrical Motion Pictures

Type of production.....Series of 8 one-reel cartoons

"Captain Jinks Adventures" are a series of eight animated cartoons made by the Swedish Biograph Company, but were retitled and edited in this country. The animation work is not up to American standards, though some of the stunts that the characters are made to do are amusing and fairly entertaining. Many of the drawings are very crude and the animation work jumpy. "Up in a Balloon" shows Captain Jinks and his sailor companion taking to navigation in the air. Their dragging anchor picks up some unexpected things, such as a crocodile, a hunter and a bathing beauty. The balloon drops into the mouth of an active volcano and is thrown out during a violent eruption. The second of the series is called "Missing Links," and tells the simple little story of how the captain and his companion take a swim in the lake and while doing so two apes steal their clothes. The humor in both of these cartoons is very un-American, and it will be difficult to get an average audience to laugh at the stunts that the pen characters present.

"Stick Around"—Ay Vee Bee—Pathe

Type of production.....2 reel comedy

Ernest Truex is featured in "Stick Around," and has good opportunity to display some character make-up. In the role of Ernie Biggs, the mysterious young detective, he appears in turn as an organ grinder, a Bowery tough, an Englishman, an old man and a Kentucky gentleman. The detective follows a theatrical company in which his sweetheart is playing and one evening during a performance a mouse runs up his trouser leg and he is forced to do a shimmy on the stage. As this is a great success he is engaged by the manager, and all ends happily. Most of the gags used have been done before in several variations. While some of the business is funny, most of it it is only mildly amusing. The story is slight and rambles about, merely joining one piece of business to another. Chorus girls are used in the place of the usual bathing beach beauties.

EXHIBITORS !

The spice of YOUR program

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Some Short Reels

"Watching the Wayangs"—Burton Holmes—Paramount

Type of production.....1 reel travel

Wayangs are marionette shows that take place in Java. A small screen is erected in the market place, and the exhibitor sits on the sunny side and works his mechanical actors casting their shadows through the screen. Titles and subtitles are sung out loud and the dramas presented are usually taken from the ancient legends of Java. The audience is not always content to sit in front of the screen, but a good portion of them always see the show from behind. Other scenes of interest in Java are also recorded in this amusing travel reel. Street scenes, market places, close-ups of the natives, and some shots of Javanese archers practicing their sport are all included. "Watching the Wayangs" is above the average in interest and will make a fair program filler.

"A Ride for a Rancho"—Cyclone Smith—Universal

Type of production.....2 reel western

"A Ride for a Rancho" is the last of "The Return of Cyclone Smith Series," starring Eddie Polo in an athletic role. This time the horse thieves attack the owner of the El Dorado Ranch at the opening of the story and the hero rushes to the rescue. "Well—you'd sure be a handy man around the ranch," says the grateful owner as he offers the hero a job in reward for saving his life. The horse thieves turn out to be criminals in the employ of an engineer who wants the ranch for a right of way. Unable to buy the ranch the schemer tries his best to marry the girl, but finds out that he had been making love to her maid. In the final climax the hero fights the whole crew singlehanded, and piles them all into a corner of the room. "A Ride for a Rancho" presents an average western offering on a well worn theme. The action is brisk though some of the fights are poorly carried out and evidently stalled.

Larry Semon in "The Bell Hop"—Vitagraph

Type of production.....2 reel comedy

If Larry Semon can keep them laughing the way they did at the Strand while he was performing in "The Bell Hop," he must be a success. His latest two-reel comedy is the "slappiest" of slap-stick, but they certainly seemed to enjoy it. Semon employs a good many old stock tricks to get the laughs, but he has a generous sprinkling of new ones that made one elderly lady wish she could visit a studio and see how they do it. This remark followed a stunt in which an unusually corpulent hotel guest is showered with water while asleep. He imagines he is in swimming and prepares to dive from the bed. He does and goes right through the floor, landing in a barrel of whitewash on the floor below. There are similar stunts, some new and some old, but they all appeared to draw the laughs, and when they do that they must be all right.

"Fool Days"—Sunshine Comedy—Fox

Type of production.....2 reel comedy

Even though the ideas that make up "Fool Days" aren't original and have previously provided laughs in two-reel comedy pictures, Al St. John manages to put a lot of fun into his version of them and they are quite certain to make them laugh all over again. In the first reel Al is seen as a lazy school boy whose home is equipped with all sorts of labor-saving "devices," some of them new and some of them old film stunts. The one of the pan-cake delivery by means of a clever contrivance which pops the cakes onto a runner which extends from the stove to the table, and a variety of other such absurd but laugh-making features, will make them laugh. Napoleon is a very intelligent ape and helps Al in his fun-making. The second reel shows Al in school where the usual kid stunts are used. On the whole this two-reeler is amusing and good as this type of picture goes. The first real pie-throwing seen in some time, takes place in the school room sequence.

"Unknown Switzerland"—Bruce—Educational

Type of production.....1 reel scenic

Some pretty scenes and nice long shots of Switzerland are recorded. Mountains, valleys, grazing cattle and glaciers are each in turn illustrated. An interesting shot of a tunnel under a glacier is also recorded. The photography is good, though not up to the best in the same series. While the shots are all well done the subject matter has all been used before and presents little that is novel or new.

"A Movie Trip Through Filmland"—Eastman Kodak—Bosworth, DeFrenes and Felton

Type of production.....2 reel educational

How films are made makes an interesting and instructive picture which demonstrates not only the value of visual education, but also drives home a message by showing the importance and size of the industry. The scenes are planted in Kodak Park and the processes start with the raw product and follow it through. Four million pounds of raw cotton are consumed annually in the making of the base of the stock. Silver nitrate forms the main product of the sensitive coating. Pure silver bullion is attacked by nitric acid in this process. A subtitle then tells you that 150 tons of pure silver are used every year in the making of film stock. Next to the U. S. Mint the film industry is America's largest consumer of silver. After coating the stock the strip of film is run through the perforating machine. The result of inaccurate perforation is cleverly shown by running a little scenic shot in the corner of the title card and allowing the trees and buildings to jump about. Close-ups of the machine and details of wrapping are then shown. Then flashes an innocent little title which says that in one year 147,000 miles of film rolls out of Kodak Park, and that this ribbon would girdle the earth six times. To give you an idea of this a constructed model of the earth is rotated and shows the six strands leaving Rochester and passing, like telegraph wires, over New York, across the Atlantic, through London, Paris, across Italy, Turkey, Persia, India, China and Japan, crossing the Pacific and passing through the studio in Hollywood before its final leap over the American continent. Miniature architecture, typical of each of the countries through which the ribbon is passed, is constructed upon the surface of this unique globe. Movie fans will be especially interested to see this story of film. The titles are well done and to the point. Clever animation and some cartoons help lighten the lesson and make the picture as entertaining as it is instructive. For an industrial reel "A Movie Trip Through Fimland" is technically a high-water mark and could well serve as a model for similar productions. Any audience will be glad to see it.

GREETINGS

GEORGE W. LANE

Season of 1921

PHOTOGRAPHED THE CHARLES J. BRABIN PRODUCTIONS

for

WILLIAM FOX

WILLIAM H. TUERS

Season of 1921

Photographed CHAS. (Chick) SALE in

"HIS NIBS"

WILLIAM CHRISTY CABANNE

"The Barricade"

"At the Stage Door"

"Beyond the Rainbow"

GEORGE COUDERT

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in

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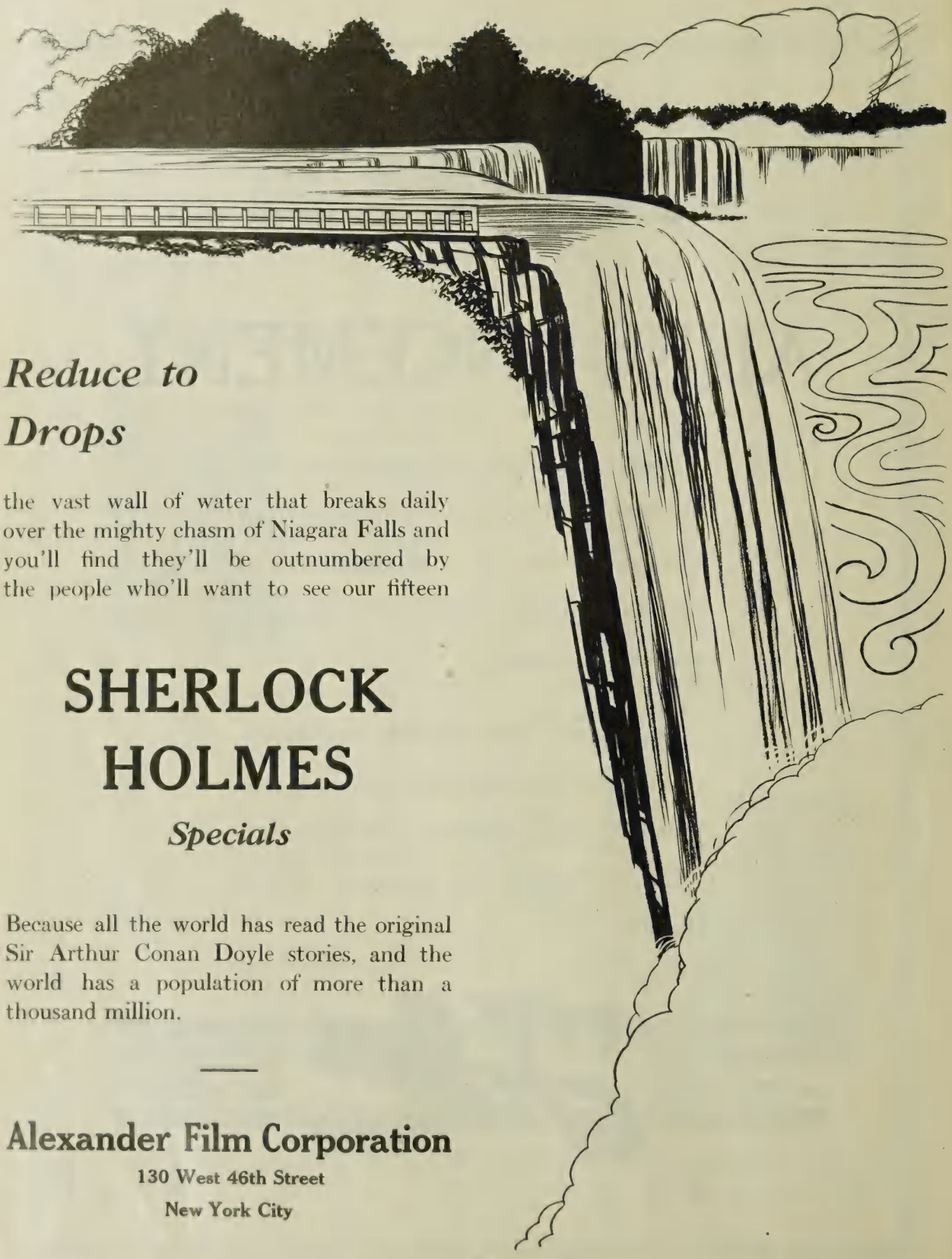
ANNOUNCEMENT

Some time ago announcement was made of Wid Gunning's retirement from this publication. He has since entered the distributing field with a company bearing his name.

To prevent any possible misunderstanding or confusion of names it has been decided, effective January 1st, 1922, to change the name of Wid's Daily to



Reduce to Drops

the vast wall of water that breaks daily over the mighty chasm of Niagara Falls and you'll find they'll be outnumbered by the people who'll want to see our fifteen

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Because all the world has read the original Sir Arthur Conan Doyle stories, and the world has a population of more than a thousand million.

Alexander Film Corporation

130 West 46th Street

New York City

Particularly Well Suited Cast Offers Unusually Interesting Characterizations

William deMille Production

"MISS LULU BETT"

Paramount

DIRECTOR ..... William deMille
AUTHOR ..... Zona Gale
SCENARIO BY ..... Clara Beranger
CAMERAMAN ..... Guy Wilky
AS A WHOLE....Interesting character studies and effective comedy touches make good entertainment
STORY.....Adapted from Zona Gale's novel and stage play; fulfills needs of screen nicely
DIRECTION.....Very good development and distinctive directorial touches that stand out
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Usually good
PLAYERS.....The best work Lois Wilson has done; Theodore Roberts his usual self; Milton Sills and Helen Ferguson have less conspicuous roles
EXTERIORS ..... Few
INTERIORS ..... Suitable
DETAIL ..... All right
CHARACTER OF STORY.....A household drudge takes all the abuse of an unappreciative family until she reaches the breaking point
LENGTH OF PRODUCTION.....5,904 feet

"Miss Lulu Bett," by Zona Gale, was one of last season's credited successes and the winner of the Pulitzer prize, so it isn't surprising that someone should picturize it. William deMille, from a scenario prepared by Clara Beranger, has made a quite delightful entertainment that consists mostly of characterization, though there is a consistent plot that is developed smoothly and interestingly to an effective climax in which the heroine reaches the breaking point of her endurance.

The idea is not wholly original, but it is the people involved who make it interesting. The little girl who does all the work and takes all the abuse that her family can hand out is more or less familiar, but it is doubtful if she has ever been surrounded by types such as those found in "Miss Lulu Bett," nor has there been quite the same atmosphere, particularly in respect to the fine comedy bits injected. Theodore Roberts, as the head of the household, is an unusual combination of stern, yet jovial person with the faculty for bringing laughs through mere facial expression, and then, of course, his usual cigar "gymnastics" are included.

One of the best remembered characters in the play, Grandma Bett, is played by Ethel Wales. She is the "touchy" old lady who insists upon being treated like a guest in her son-in-law's home, even though she has been a "guest" for fifteen years. Clarence Burton gives a good performance in the short while he is given to appear, and Milton Sills, Helen Ferguson and Mabel Van Buren are also well suited. Lois Wilson, in the title role, does probably the best work of her picture career in this. "Miss Lulu Bett" comes closer to suiting her personality than anything she has ever appeared in.

Lulu Bett works for her "keep" in the home of her married sister, Mrs. Dwight Deacon. Ninian Deacon, her husband's brother, returns from a long absence, and in a joke he and Lulu go through a mock marriage. Dwight Deacon is present and being a Justice of the Peace, insists that the ceremony is legal. Lulu is happy for a while because Deacon is kind to her, but then he tells her about a former marriage in which his wife left him. Lulu returns home, but Dwight refuses to let her tell anyone her story because his brother would be called a bigamist. So Lulu suffers until finally Neil Cornish, the village school teacher, gets the story from her. Lulu takes a few more insults from the Deacon family. Then she leaves their home, gets a position in the village and marries Cornish when her former husband writes that he has found his wife.

Ought to Please Most of Your Folks

Box Office Analysis for the Exhibitor

You should be able to satisfy a good majority of most any audience. If your clientele has previously shown a liking for character studies they will find "Miss Lulu Bett" unusually well stocked with characterization, and you can rely upon Theodore Roberts to provide the necessary comedy relief. His attempts at "diplomacy," such as being cordial to Lulu's visitor and at the same time trying to break up the meeting so that Lulu can get the dinner, will surely amuse them.

The title may not mean a great deal outside of New York where they are not especially well informed on Broadway stage successes, but the customary line "from the Broadway success" should get them interested. And surely they are familiar with Theodore Roberts, Milton Sills and Lois Wilson. Catchlines will do if you want to give them an idea of the story. It may be that they have read Zona Gale's novel so you might also mention her name.

Motion Picture News
December 24, 1921

"The Bashful Suitor"
(Triart Productions—Through Hodkinson Exchanges)

GORGEOUSLY mounted, telling a sweet and simple love story, and capably acted, this makes as wholesome and fascinating a subject as an exhibitor could want. It is another of the series of two reel subjects inspired by famous paintings. Josef Israels' work, "The Bashful Suitor," hangs in the Metropolitan Museum of Art in New York. It is a Dutch pastoral scene. In the foreground are two figures—a fresh, pretty, Holland country girl, and beside her a half-hesitating, rustic swain. From this picture they have made a story; not a very dramatic story, nor a very original one, but one of sufficient interest. And so perfect are the detail, the settings, the acting, that an audience can feel themselves in that fertile land of simple-living lace makers and dairymen. Such heart interest, such a tale of pure emotion, such a romance so enchantingly told, outweighs the punch of the melodrama, the wild action of the thriller.

For refreshment after a diet of melodrama, sex stories, and slapstick, try "The Bashful Suitor." We believe that an audience will welcome such a short subject; that it will win an exhibitor staunch friends among a class of people who are now unfriendly to the screen. For a simple love story, if it can be kept from the pathetic, and free from the gush the sentimentalist, is never old or never wearying.

The picture was directed by Herbert Blache, and the art work was executed by Lejaren Hiller. Mary Brandon and Pierre Grendron play the leading parts.—*MATTHEW A. TAYLOR.*

Will win an exhibitor staunch friends"

TRIART PRODUCTIONS
Presents

The BASHFUL SUITOR

featuring

PIERRE GENDRON *and* MARY BRANDON

Dramatic Director
HERERT BLACHE

Art Director
LEJAREN A HILLER

HODKINSON
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Story of Southern Feud Will Appeal

William Russell in
"THE ROOF TREE"
Fox

DIRECTOR ..... Jack Dillon

AUTHOR ..... Charles Neville Buck

SCENARIO BY ..... Jules G. Furthman

AS A WHOLE.....Appeals to admirers of westerns. Slow moving and presents nothing out of the usual

STORY.....Deals with mountaineer life in Kentucky and Virginia

DIRECTION.....Good for the most part. Gives too much footage to minor scenes

PHOTOGRAPHY ..... Fair. Some bad shots

LIGHTINGS ..... Dark

STAR.....Pleasing. Does fair work but not up to his best

SUPPORT ..... Satisfactory

EXTERIORS ..... Few

INTERIORS ..... Suffice

DETAIL ..... Careless

CHARACTER OF STORY.....Hero takes blame for sister's crime and leaves home. Finds love in another state but his attentions start another feud

LENGTH OF PRODUCTION ..... 4,409 feet

"The Roof Tree' differs from the usual western in that the setting is laid in the Kentucky feud country where intense hatred and violent love guide the actions of the mountaineers. It will appeal to admirers of westerns, for most of the situations are similar. The hero takes the blame for his sister's crime, and finds love waiting for him in another state. But envy and treachery lurk at his heels, and as soon as he is married he is sent back to face trial for the crime. While away the bad man attacks the little wife, and when the hero returns the fight takes place. Even the bad boy's father is content to look on and see the beating that his son receives from the hands of the hero.

A good deal of mystery accompanies the opening of the production, and a certain amount of suspense is obtained by not showing who killed her husband. But after the first few hundred feet the end can easily be foreseen.

The director has given a lot of footage to unimportant scenes, and this only helps to retard the action which is never very brisk. Considerable cutting would greatly remedy this. The storm scenes are poorly done and should also be edited. The flashes of lightning are so slow that the effect is obviously artificial. Most of the out-door scenes are studio set and will be recognized as such by many.

William Russell makes a fair mountaineer, but his work is certainly not up to his best. The acting is uneven and at parts very careless. Sylvia Breamer plays opposite, and Florence Deshon creates a nice bit of characterization in the role of the sister who kills her husband. The cast includes Robert Daly, Arthur Morrison and Al Fremont.

Play Up the Mountaineer Feud Idea and Use Star's Name

Box Office Analysis for the Exhibitor

Play up the adventure side of the life of the southern mountaineer and use the name of the star in your advertising for he has many admirers. If they like westerns of the usual kind they are sure to like this one, but not if they are interested in spectacle or highbrow productions.

It might be a good idea to dress up the lobby in a sort of a log cabin style. Explain the title and tell them that it has long been the custom to plant a tree besides a new home, which is supposed to flourish as long as the family prospers.

Catchlines may help and could read like this: "Who killed Sam McTurk?—See 'The Roof Tree.'" Or, "Torn from the arms of his love he was charged with murder but he returns to 'The Roof Tree.'" A picture of hate, jealousy and love shown at the Blank Theater."

Posters and stills will help attract.

Whew!

A Chicago newspaper recently announced they would give a hand-colored photo of Hope Hampton to every one sending in their name and address. They only received 37,584 requests. But every solitary one was sent a photo. Good publicity, we'll say.

In Big Demand

"A Trip Through Filmland," which created such a big hit at the Rialto last week, should be in great demand throughout the country by exhibitors seeking a corking good two-reel educational film. It was made at Kodak Park and is intensely interesting from start to finish. Exhibitors may secure the feature gratis from the Eastman Company, Rochester.

Brown at It Again

A few of the "rushes" from "The Light in the Dark," Hope Hampton's next feature, were screened one evening recently and the scenes which Director Clarence Brown "uncorked" sent everyone away talking. This picture looks like it will be one of the big 'uns of the year, all of which will further strengthen Miss Hampton's position in stardom and, incidentally, cause Mr. Brown's light to shine even more brilliantly.

Now We Know

Perhaps you've wondered what it was the Governor of North Carolina said to the Governor of South Carolina. We have. Now we know. The two "Govs" met recently at Charlotte, N. C., during the convention of southern exhibitors and, upon being introduced to Hope Hampton, said the North to the South:

"She's a d—— pretty girl."

"Jack" Hyland Okay

"Jack" Hyland, who is assisting Clarence Brown in directing "The Light in the Dark," is hopping about as lively as ever at the Paragon studio with no trace whatever of his "near fatal" plunge from a second story window last summer. It was a close call for the popular Jack, but he came through with flying colors and is as "peppy" as ever.

Do You Know—

That Lon Chaney, now working with Hope Hampton in "The Light in the Dark," does fancy bead work to quiet his nerves and alleviate the tension, following the "shooting" of a big scene.

"Star Dust" a Big Hit

Reviewers for newspapers as well as trade magazines are unanimous in their opinion of Hope Hampton's most recent First National release, "Star Dust." Wherever the picture has been shown it has met with enthusiastic approval from exhibitors, press and public, particular emphasis being laid on the fact that the changes made in the screen version have greatly improved the story for motion picture purposes.

Starrin'

Everybody in the film business. Knows. "Danny." His style of writin'. Just like this. Has been a big feature. Of Wid's Daily. For a long time. It's clever. Unique. And original. Nothin' quite like it. In the film business. That's the reason why. We're swipin' it. For this little yarn.

KEEP GOIN'

Hope you read all of it. Now that you're down. This far. Perhaps you will. Better'n an out and out ad, don't you think? And it don't cost any more. So read on.

YOUNG AND PRETTY STAR

It's about one of the screen's youngest. And prettiest. And whom many critics pronounce. One of the comin'. Big Stars. Of the silver sheet. Her name's Hope Hampton. With First National. Everyone knows Hope. And First National, too.

SOME DUST

Hope's just finished makin'. "Star Dust." Fannie Hurst wrote it. And kicked because her story. Was changed. By the producers. Raised some dust. About "Star Dust." But before it blows over. It looks like it might. Cost someone. Some. Gold Dust. Critics. And public. Where picture has been shown. Say changes in the story. Have improved it. But. The Hope Hampton Company. Are willing to let the public. Be final judge. That's fair enough.

MAKIN' ANOTHER ONE

Miss Hampton is now making. "The Light in the Dark." Over at the Paragon Studio. In Fort Lee. A few of the "rushes." Were screened last week. And 'tis said. It's real motion picture stuff.

SWELL CAST

Lon Chaney's in it. So is E. K. Lincoln. And Dore Davidson. Who made a big hit as th' Father. In "Humoresque." As well as Dorothy Walters and Edgar Norton. Both fine on the screen. Clarence L. Brown. Is directin'. And with Hope Hampton. Toppin' the list. It should be some picture. Bill Pelley wrote it. And won't holler. About th' screen version. First National will handle it. Of course. Ready for release about February.

STILL THEY COME

Following. "The Light in the Dark." Miss Hampton. Will "do" Crittenden Marriott's. Novel. "The Isle of Dead Ships." Which was widely read. And very popular. So many exterior scenes. It will have to be made. Down in Bermuda. Or. Out in California.

A WHIZZ-BANG ON TH' WAY

After Hope finishes this one. Then comes. One which should. Be a reg'lar humdinger. Gettin' a lot of publicity. Right now. As a book. Can't mention the name. Yet. But Wid's 'll have it. Later. By that time this jazzy little publication. Will be known. As Film Daily.

SAME TO YOU

In th' meantime. Have A Merry Xmas. And. A Happy and Prosperous New Year. That's our wish to everybody. Everywhere. And Hope Hampton says. It goes double. Or triple. Or quadruple. For her.

(Not to be continued)

An All-Star Array

Clarence Brown, director for the Hope Hampton Productions, Inc., has assembled an exceptionally strong cast for the principal roles in Miss Hampton's next feature, "The Light in the Dark." Lon Chaney, E. K. Lincoln, Dore Davidson, Dorothy Walters and Edgar Norton round out a mighty formidable aggregation.

A Thriller

A real train wreck provides one of the biggest thrills in "Star Dust," the First National feature, starring Hope Hampton, and which will be shown on Broadway after the holidays. There is a head-on collision between two passenger trains, a regular breath-taking thing, which has called forth unusual praise from everyone who has seen it.

HOPE HAMPTON

Critics say no one can question Miss Hampton's right to stardom after witnessing her splendid work in "Star Dust."

No "Vamp" Parts for Hope

Hope Hampton, star of "Star Dust," doesn't like vamp parts at all, because she says she doesn't know that kind of a woman.

"I like to play the kind of a woman I want to be myself," she says, "and I just love the part I have in 'Star Dust.' It's that of a country girl, you know."

Street Car Lines N'Everything

A whole village with a street car line, stores, houses, etc., was built inside the studio as a setting for "Star Dust," soon to be presented on Broadway.

James Rennie on the Screen

James Rennie makes his first appearance on the screen, since his marriage to Dorothy Gish, in "Star Dust," playing opposite Hope Hampton.

And To All Do We Wish
A Merry Yuletide Brim
Full of Happiness and Good
Cheer, and Three Hundred
and Sixty Five Days of
Prosperity Throughout the
Coming Year.

Joe Dannenberg
Jack Alicoate

Pyramid Pictures Inc.

announces

Its First Super Production

"MY OLD KENTUCKY HOME"

LUCY FOX

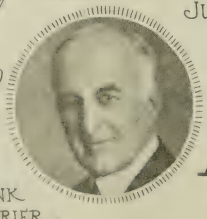
MONTE BLUE

SIGRID HOLMQUIST

ARTHUR CAREW

JULIA SWAYNE GORDON

MATTHEW BETZ



FRANK CURRIER

BILLY QUIRK

From an original story by

Anthony Paul Kelly

Produced under the personal direction of

Ray C. Smallwood

ALL STAR CAST

PYRAMID PICTURES

Walter E. Greene,
President

Pyramid Pictures Inc.
Executive Offices 150 West 34th Street
New York City

Studio
361-363 West 125th St.

Start the New Year *RIGHT!*

Pictures that will make money always get the dates where the subjects set aside are just pictures and nothing more.

January, 1922, is WID GUNNING MONTH for us—it is MONEY MAKING MONTH for thousands of exhibitors who have determined to start the New Year right by going after pictures that will make money.

Look your calendar over. Are you sure of making money in January? Or is the month's calendar just the same as many other ordinary ones of the past year?

Change it now!

Start the New Year right!

Get on the band wagon with WID GUNNING, who has always made money for exhibitors and always will make money for exhibitors!

Get on now—let January be the turning point.

The good old days are back for the exhibitor who brings them back—with pictures that will make money.

SALES-SERVICE EXPLOITATION
Wid GUNNING INC.
CO-OPERATION

Let January Be Money-Making Month!

THE YEAR'S BIGGEST CLEAN-UP

WHAT DO MEN WANT?

Every film year has its big clean-up. Lois Weber's greatest production, "WHAT DO MEN WANT?" is speeding along to prove the big 1922 whirlwind, just as she gained the honor in other years with "Hypocrites," "Where Are My Children?" "Price of a Good Time," "For Husbands Only," "Jewel" and "Shoes."

All through the country the million dollar question is blazing a trail of profits. It swept Ohio off its feet. The newspapers in Cleveland, Akron, Toledo and Columbus were veritable "What Do Men Want?" Extras. The magical title copped more free publicity than any other picture ever show in the Buckeye State.

And in California, Los Angeles and Santa Ana accorded this dramatic sensation an ovation that will add a page to picture history of 1922. Everywhere, exhibitors are juggling play dates, and from those who have played it comes the word, "Give us MORE like it."

Get on the band-wagon. Get in the swim. Ride along with the biggest clean-up of the year. But don't wait until "tomorrow" and be sorry—Get your name "on the line" today and be glad.

Executive Offices	1540 Broadway, New York	Film Bldg., 17th and Main Sts.	Kansas City
Atlanta	146 Marietta St.	838 South Olive St.	Los Angeles
Boston	19 Piedmont St.	16 North Fourth St.	Minneapolis
Buffalo	257 Franklin St.	729 Seventh Avenue	New York City
Cleveland	607 Film Exchange Bldg.	1235 Vine St.	Philadelphia
Chicago	804 South Wabash Ave.	1201 Liberty Ave.	Pittsburgh
Cincinnati	Pioneer St. and Broadway	284 Turk St.	San Francisco
Dallas	1812½ Commerce St.	2024 Third Ave.	Seattle
Denver	1714 Broadway	3617 Washington Ave.	St. Louis
Detroit	143 East Elizabeth St.	525 Thirteenth St., N. W.	Washington

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Every element needed to hold old patrons and attract new people to the movies is contained in Charles Dickens' "OUR MUTUAL FRIEND"—the screen sensation that jolted blase New York into a keener appreciation of better pictures.

Never before in the history of the film industry—has there been a picture with an appeal so broad as to satisfy the fan's hunger for melodramatic action and whet the interest of "the people who never attend the movies."

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Going Ahead

I am of the opinion that the coming year will be a profitable one for the producer whose films are released in the independent market. This is not a prophecy in the ordinary acceptance of the term. It is a reality depending upon the faithful performance of certain tributary conditions. These are the quality of the production and its selling price. This corporation is going ahead with its program, feeling sure that things will be all right as long as the pictures produced have the desired merit and prices are right.

The outlook for 1922 is not very encouraging from the viewpoint of conditions at the close of 1921. But progress means movement. Business men in every line must show vision and urge things along. The moving picture business more than any other is dependent upon good times. There is plenty of money in the banks. Let's help to cause it to flow in industries of all kinds. With team work, I am satisfied this will be a more prosperous year for the industry as a whole.

W. D. RUSSELL,
Russell Prod., Chicago.

"Nick," Mrs. Astor's pet son, who is always glad when Xmas comes. Oh, yes, "Nick" has another name—LORANG.

Sees Better Comedies Coming

The coming year, speaking especially for the comedy end, will undoubtedly be one of increased quality. The past six months have shown that there is no difficulty in the motion picture business from the exhibiting point of view, except that audiences demand a high class of production. This does not mean a few occasional superlative pictures, but a higher standard through the entire line of entertainment, including features and the shorter part of the program.

AL. E. CHRISTIE.

This book printed by THE BARNES PRINTING CO., Inc., 36 East 22nd Street, New York City

George W. Terwilliger

DIRECTOR

Latest Release: "LITTLE ITALY," with Alice Brady

Coming Release: Marion Davies in "THE BRIDE'S PLAY," at the Rivoli Theatre, January 28, 1922.

THE SEASON'S GREETINGS!

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(Working title)

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Starring in "THE LEATHER PUSHERS," the H. C. Witwer stories, produced by the Knickerbocker Photoplay Corporation, which Harry Pollard is directing for Universal.

Recent Productions

"Disraeli," with George Arliss

"The Iron Trail"—Rex Beach Production
(United Artists)

"Footlights," with Elsie Ferguson
(Famous Players-Lasky)

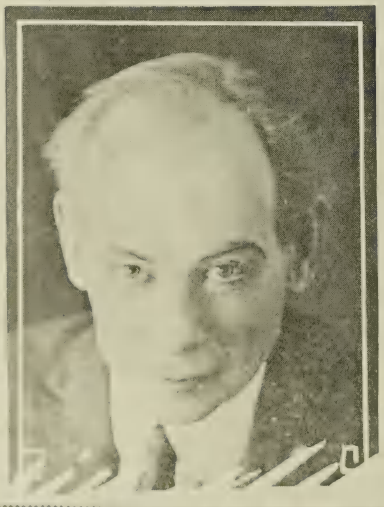
"Sherlock Holmes," with John Barrymore

LON CHANEY

"THE PENALTY," Goldwyn "THE BLIND BARGAIN," Goldwyn

"BITS OF LIFE," Marshall Neilan Production

"THE LIGHT IN THE DARK," with Hope Hampton
(NOW IN PRODUCTION)



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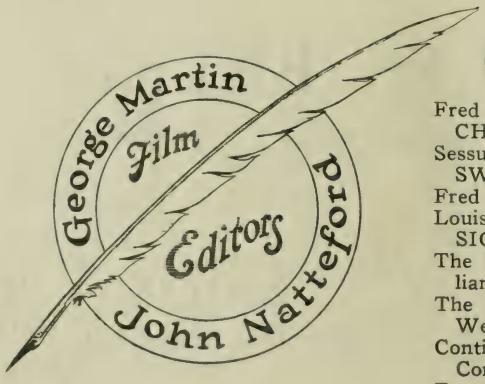

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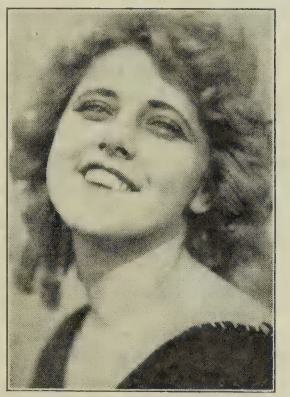

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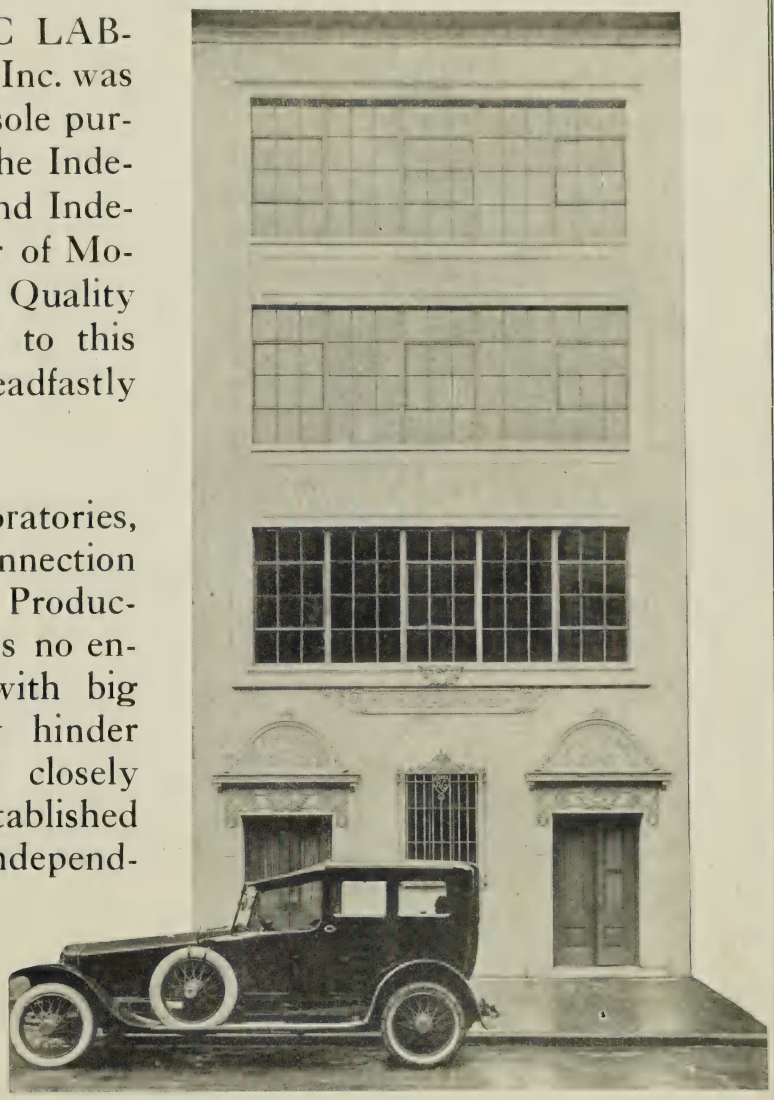

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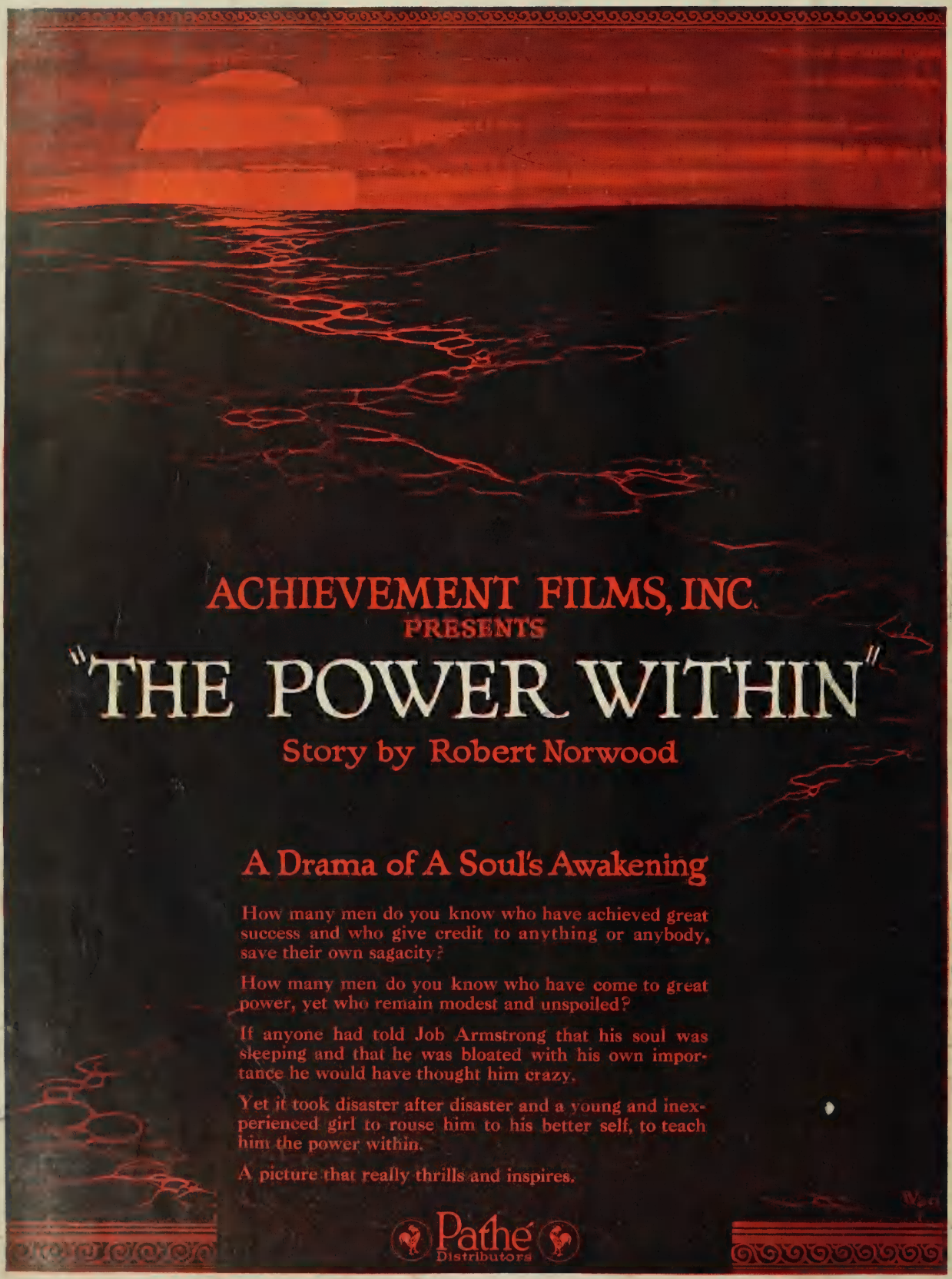
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